

CAT  
Installation

20th October, 1975

Mayor Charles B. Wheeler, Jr.,  
Office of the Mayor,  
29th Floor, City Hall,  
Kansas City, Missouri 64106

Dear Charlie,

Many thanks for your letter of October 10th concerning recovering the walls in a number of the galleries for the exhibition of European painting.

You may be sure the Trustees and all of us at the Gallery very much appreciate your invaluable backing of our request for assistance in this matter.

Incidentally, I might explain that we went so far as to paint the walls of these galleries with color appropriate to the Chinese Exhibition largely because they were desperately in need of re-covering in any event. In a number of the galleries the fabric had not been renewed for thirty years, and had become so faded it was impossible to change the hanging of the paintings in the room.

We ourselves have repainted all the corridors, and with the new coverings on the walls the Gallery will, I hope, be in pristine condition for the opening of our new wing in February.

With every good wish.

Sincerely,

Laurence Sickman  
Director

LS:jf

C  
O  
P  
Y





Office of the Mayor

Charles B. Wheeler, Jr., M.D., J.D., Mayor

City of Kansas City, Missouri  
Heart of America

29th Floor, City Hall  
Kansas City, Missouri 64106

816 274-2595

October 10, 1975

Mr. Laurence Sickman, Director  
William Rockhill Nelson Gallery of Art  
Atkins Museum of Fine Arts  
4525 Oak Street  
Kansas City, Missouri 64111

Dear Mr. Sickman:

In an earlier letter to you, I indicated my support for the allocation of \$15,000 to replace certain wall coverings in the Gallery. I am happy to report to you that the financing of the wall coverings has been arranged through budget adjustments within the Public Works budget. No special appropriation ordinance will be required.

*Public Works*  
In the event you have not already been contacted by the city staff, you should be aware that they have been instructed to proceed expeditiously so that renovation may be completed on a timely basis.

Thank you for your cooperation and interest in this matter.

Sincerely,

*Charles B. Wheeler*

Charles B. Wheeler, Jr., M.D., J.D.  
Mayor of Kansas City, Missouri

CBW:pm



*Installation &  
Removal*

25th September, 1975

Richard L. Berkley, Esq.,  
Tension Envelope,  
19th and Campbell,  
Kansas City, Missouri 64108

Dear Dick,

I have seldom read anything in the Kansas City Times more gratifying than the small notice appearing on September 19th. From this we learn that the City Council has indeed voted to help the Gallery in its rehabilitation program, putting us back in condition.

This substantial help is particularly vital at this time when we are compelled to spend large sums in completing the galleries in the unfinished wing, putting a heavy strain on our finances. It is our anticipation, however, that we will be able to present Kansas City with a series of galleries constructed and finished in a manner in every way consistent with the rest of this remarkably handsome building.

I know you have been an important factor in this municipal support of our maintenance, and I want to tell you how much I and all of us on the staff appreciate your concern for the welfare of the Gallery.

With every good wish.

Sincerely yours,

Laurence Sickman  
Director

LS:jf

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Condition Record of the objects of  
The Exhibition of Archaeological  
Finds of The People's Republic of  
China at the time of packing and  
transfer by the National Gallery of  
Art of the U.S.A., to the Nelson  
Gallery-Atkins Museum, Kansas City,  
Missouri, for exhibition.

The National Gallery of Art of the U.S.A. packed and transferred to the Nelson Gallery-Atkins Museum, Kansas City, Missouri, the objects of The Exhibition of Archaeological Finds of The People's Republic of China from March 31, 1975, to April 8, 1975, at the National Gallery of Art, Washington, D.C.

The representatives from the National Gallery of Art, the Nelson Gallery-Atkins Museum, and the Working Group of the Exhibition of Archaeological Finds of The People's Republic of China together inventoried and examined all of the objects. The physical condition is as stated in the check list record signed by both sides (American and Chinese) in Toronto, Canada, and the condition record signed in Washington, D. C., on March 11, 1975, except for the following:

Object #300 - Painted Pottery Horseman - Fell into 6 pieces during dismantling due to adhesive failure on legs (no new breaks, body and base complete). The three representatives agreed to the repair of the piece by Mr. Covey, Senior Conservator, National Gallery of Art, at the Nelson Gallery-Atkins Museum, Kansas City, Missouri, before exhibiting.

Object #101 - Bronze Yu (wine vessel) made by  
"Kung"

During the packing some further flaking was discovered on both sides of the handle.

The three representatives agreed to supplement the check list with a record of the original conditions of the following objects:

Object #109 - Bronze pian chung (chime) of  
Marquis of Tsai

Three pin holes in the top and one in the side.



Object #117 - Bronze square hu (wine vessel) with interlaced dragon design.

2.5 cm. vertical crack at one corner of rim.  
3 cm. horizontal crack 38 cm. from bottom.

Object #142 - Bronze hu (wine vessel) inlaid with gold and silver.

Gold inlay lifting in the small dent.

Object #160 - Bronze sword

"T" shaped crack in the round knob.

Object #161 - Bronze Ko (halbred) with a gilt bird-shaped ornament

Filling falling out due to adhesive failure.

Object #199 - Painted pottery horsemen (3 pieces)

Restored tip of horse's left ear missing.

Object #200 - Painted pottery horsemen (3 pieces)

Flaking on three of the legs.

Object #241 - Celadon jar with incised design

A small chip on the lower ring.

Object #265 - Painted pottery musicians.

Three keys on "Piba" originally missing.

Object #273 - White porcelain figure of an attendant partly in black glaze

Both mustache tips chipped, also two chin hairs chipped.

Object #367 - Ying-Ching brush-rest

Claw of the dragon originally missing.

The Chinese and English versions of this record are equally authentic.

*Victor B. Corey*

Representative of the  
National Gallery of Art,  
Washington, D.C., U.S.A.

*Harold R. Bailey*

Representative of the  
Nelson Gallery-Atkins  
Museum, Kansas City,  
Missouri, U.S.A.

*麦英高*

Representative of the  
Working Group of The  
Exhibition of Archae-  
ological Finds of The  
People's Republic of  
China.

April 8, 1975



《中华人民共和国出土文物展览》展品由美国国立美术馆装箱，点交给密苏里州堪萨斯城纳尔逊美术馆—阿特金斯博物馆展览时

### 展 品 情 况 纪 录

《中华人民共和国出土文物展览》展品由美国国立美术馆装箱，点交给密苏里州堪萨斯城纳尔逊美术馆—阿特金斯博物馆，于一九七五年三月三十一日至一九七五年四月八日在哥伦比亚特区华盛顿国立美术馆进行。

国立美术馆、纳尔逊美术馆—阿特金斯博物馆和中华人民共和国出土文物展览工作组的代表共同对全部展品进行了清点和检查。除下述展品外，全部展品的状况与在加拿大多伦多（中美）双方签定的展品纪录和一九七五年三月十一日在哥伦比亚特区华盛顿双方签定的开箱纪录相符：

第300号展品彩绘陶骑马俑在撤陈时由于腿部脱胶，断裂为六段（无新断裂，马体、底座完整）。经三位代表同意，展出前在密苏里州堪萨斯城纳尔逊美术馆—阿特金斯博物馆由国立美术馆高级文物护理柯维先生粘补修复。

第101号展品“公”铜卣装箱时发现提梁两边有进一步剥落现象。

三位代表同意在点交纪录中补充以下展品的原状说明：

第109号展品—蔡侯铜编钟      顶部有三个针眼小孔，边上有一个针眼小孔。

第117号展品—蟠龙纹铜方壶      口边转角处有长2·5厘米竖裂纹，自底以上38厘米处有一横裂纹，长3厘米。

第142号展品—错金银铜壶      小凹坑处的错金呈起泡现象。

第160号展品—铜剑      鐔首有丁字形裂纹。

第161号展品—鎏金鸟饰铜戈      修补处有脱落现象。



- |                    |                |
|--------------------|----------------|
| 第199号展品—彩绘陶骑俑（三部分） | 马左耳原修复部分现已丢失。  |
| 第200号展品—彩绘陶骑俑（三部分） | 三腿画彩有脱落。       |
| 第241号展品—青瓷刻花罐      | 最下一圈弦纹处原有一小伤疤。 |
| 第265号展品—彩绘陶乐俑      | 琵琶上端的三弦键原缺。    |
| 第273号展品—白瓷黑彩侍吏俑    | 上下胡须各断缺两处。     |
| 第367号展品—影青笔架       | 龙爪原缺一段。        |

本纪录中、英文本具有同等效力。

*Victor L. B. Corey*

美国哥伦比亚特区

华盛顿国立美术馆

代表

*Arnold Bailey*

美国密苏里州堪萨斯城

纳尔逊美术馆——阿特

金斯博物馆

代表

中华人民共和国

出土文物展览

工作组

代表

*李英豪*

一九七五年四月八日



## RESPONSIBILITIES

Overall responsibility  
Working responsibility  
Security  
Packing  
Registration  
Operations  
Examination

Laurence Sickman  
Marc F. Wilson  
Capt. Richard Fletcher  
Bobby Hornaday  
George L. McKenna  
Sherwood Songer  
Forrest Bailey

## GENERAL PROCEDURES

The dismantling and packing of the exhibition will in general be the reverse of the unpacking and installation.

### I. HOURS

The exhibition will close at 9 p.m., Sunday, June 8. The exhibition facility will receive a final cleaning that night. (RESPONSIBILITY: S. SONGER) Dismantling and packing work will begin at 9 a.m., Monday, June 9. Daily work hours will be 9 a.m. to 6 p.m. with lunch from 12:00 noon to 1:00p.m., and a tea break at 3:15 p.m. Work will continue on Saturday and Sunday, June 14 and 15, as necessary. Special provision will be made in the cafeteria for afternoon tea breaks. Special arrangements will not be made for lunch.

### II. Security measures will be in force as during the unpacking process. Only authorized personnel who have been issued identification badges will be permitted into the exhibition area. The Security Command Post will issue and collect badges as before. (RESPONSIBILITY: R. FLETCHER)

During working hours (9:00 a.m.-6:00 p.m.) the Nelson Gallery will station guards at the head of the North Corridor, the head of the South Corridor, and at the foot and head of Atkins Stairs. (RESPONSIBILITY: S. SONGER) During these same hours an armed police officer will be stationed near the entrance to the exhibition and in the vicinity of the packing in Gallery XX and II. Night security will be enforced as during the unpacking. (RESPONSIBILITY: R. FLETCHER)

### III. PRIOR TO PACKING IT WILL BE NECESSARY TO:

1. Have wrapping and crating materials on hand, including excelsior. Holding tables, inspection tables, examination tables, and chairs will need to be brought into place. (RESPONSIBILITY: S. SONGER) Examination lights, gloves, sand bags and other needful appurtenances shall be supplied by the Conservation Department. These shall be set up or assembled as before.

2. The electrician will direct one or two 7630 lamps currently lighting the southeast case onto the packing table.

3. Remove 116 from its case in the North Corridor block. Remove 117 and 118 from their cases in Gallery I. Remove exhibits 369-385 from their cases in Gallery XVIII. Remove the North Corridor door block and the plexiglas and cases in Gallery I as soon as 116, 117 and 118 have been removed. Door block should be removed to the carpenter's shop for salvaging. Cases for 117, 118, 369 and 372 may be removed to Kirkwood Hall to await transfer.



*Monday?*

4. Crates will arrive at 11:00 a.m. at the North Door and will at the time of arrival be directed to one of three holding places: Gallery XX (Central Loan), Gallery I, or Gallery SVIII. Cases shall be arranged approximately as before, leaving access and avoiding stacking when possible. (RESPONSIBILITY: S. SONGER) Personnel: Maintenance Crew (2) and Crate Handlers (2), M. Wilson G. McKenna.

5. Label shelves shall be stripped of their plexiglas. The plexiglas from each case shall be bundled with masking tape with background paper inside. Number the plexiglas strips according to the number of the exhibits contained in its case. Try to salvage background paper if possible. Do not salvage labels. Carefully remove F#'s from background. Place each in a numbered envelope (exhibition stationary will do) and seal for shipment to San Francisco. Labels are to be discarded. Begin with cases for 116, 117, 118, 369 and 372. Plexiglas cover strips may be left in the vicinity of corresponding cases. (RESPONSIBILITY: K. D. BUNTING, A. TOMPKINS)

#### IV. DISMANTLING AND TRANSPORTATION OF OBJECTS AND DISPLAY ACCESSORIES

1. Removal of spackling and opening of cases shall be the task of R. Vickers and R. Richards. Objects will be removed from cases, placed on padded wagons, and brought to the inspection area only by: L. Sickman, M. Wilson, F. Bailey, B. Bailey, B. Hornaday, J. Wilcox, V. Covey, or a Chinese Curator. (LOGISTICAL RESPONSIBILITY: M. WILSON)

J. Drotts will be responsible for labelling and gathering up special stands, fitted blocks, rings and the like. These will be gathered in Kirkwood Hall, on a folding table to be provided by S. Songer.

2. Multi-sided plexiglas case covers in the Kirkwood Hall maze shall be removed to a padded area in Kirkwood Hall, there to be wrapped in plastic and matched to their storage frames. The wrapping of the covers and matching to the frames shall be the RESPONSIBILITY of J. LOWREY and one other person designated by S. Songer

Establishing and equipping such a packing area shall be the RESPONSIBILITY of S. SONGER.

Flat sheets of plexiglas shall be temporarily re-installed in the appropriate cases, after silica gel has been removed.

3. Removal of silica gel shall be the RESPONSIBILITY of D. BAILEY

#### V. EXAMINATION OF OBJECTS

Once transported to the inspection table, the object will be inspected and the proper forms and photographs approved by F. Bailey, Y-h, Mai, and A. Blexhaarkov, Asian Art Conservator. V. Covey will observe on behalf of the state department.



## VI. PACKING

After examination the object will be moved to the wrapping table, prepared and put into its enclosure box. Objects awaiting packing will be placed on the holding table. Fresh silica gel will be inserted into enclosure boxes, when required. B. Hornaday will bear primary responsibility for this phase and will be assisted by J. Wilcox, and may be assisted as needed (especially with placing the object in the enclosure box and with tying the box) by B. Bailey, M. Wilson, a Chinese Curator, or anyone else privilege to handle objects.

The enclosure box will be sealed by the Registrar of the Asian Art Museum of San Francisco, Mr. T. Garino and the Chinese Working Group Representative, Mr. Keng.

## VII. CRATING OF SEALED ENCLOSURE BOXES

The crating of enclosure boxes shall be directed by G. McKenna who shall see that the packing list is signed by the ASMSF Registrar, T. Garino. The packing crate will then be closed, locked by Mr. Keng (or another Chinese Curator) and Mr. McKenna, and strapped with steel banding.

Assisting personnel: M. Grazier, M. Keeton and D. Bailey as needed.

## VIII. ORDER OF PACKING.

With the agreement of the Chinese Side, it is proposed that the following be packed first: 116, 117, 118, 369-385. Followed by 204. Thereafter, the objects should be packed in numerical order, with some flexibility to allow for non-sequential arrangement of boxes within crates.

## IX. FINAL SIGNING

When all objects have been inspected, packed and are ready for transportation, there will be a final signing ceremony involving all three parties: the Nelson Gallery of Art, the Chinese Working Group, and the Asian Art Museum of San Francisco.

*Foundation*



Reservations for Carey  
2 people from San Francisco

Jim Ryan K.C. museum to  
help-pack.

Ross - check on cases you want for  
Janet Ball

" Put in request for all  
transportation funds.

Continental To San Francisco TWA  
8:30

---

Call Zimmerman  
San Francisco



## OTHER CONSIDERATIONS

1. REMOVAL OF SIGNS  
All indoor signs, including directional signs, lavatory signs, and the like shall be taken down. Extreme caution must be used in removing such signs from painted walls in order to avoid removing the paint. Signs outdoors shall be removed. The banner at the entrance of the exhibition and the two flags shall be removed. The CHINESE FLAG shall be turned over to the Working Group. Banners on the black columns are to be rolled and wrapped for shipment. (RESPONSIBILITY: S. SONGER)
2. First thing Monday morning, June 9, have ramp put in place at north door to the Gallery.
3. All materials belonging to the Chinese Working Group should be returned to them in time for packing, e.g. slide programs, tapes (RESPONSIBILITY: M. WILSON and R. MARTIN), color transparencies and all remaining photo material (RESPONSIBILITY: J. DROTTS)
4. Consideration given to a farewell reception near the end of the packing.
5. List of personnel authorized to enter exhibition area.
6. Letter from the Director to the Staff requesting all badges be turned into the Security Command Post for logging and redistribution.
7. Rope off Kirkwood Hall, as before (RESPONSIBILITY: S. SONGER)

SALVAGE AND DEMOLITION OF KIRKWOOD HALL WILL BE DEALT WITH IN ANOTHER MEMORANDUM, AS WILL BE TRANSPORTATION.

cc:	WG	LS	RV
	GM	FB	JD
	BH	RF	RM
	JL	KDB	
	AT	SS	



PERSONNEL LIST  
DISMANTLING OPERATION

CHINESE WORKING GROUP

Mai Ying-hao  
Keng Pao-ch'ang  
Yu P'eng-ch'eng  
Wang Hai-wen

NELSON GALLERY-ATKINS MUSEUM

B. Bailey - Installer  
D. Bailey - Adjunct installer  
F. Bailey - Conservator  
K.D. Bunting - Label dismantler  
J. Drotts - Label Dismantler  
M. Grazier - Crate handler  
M. Hagler  
B. Hornaday - Packer  
M. Keeton - Crate handler  
J. Lowrey - Designer  
G. McKenna - Registrar  
R. Martin - Project Co-ordinator  
R. Richards - Dismantler  
J. Ryan - Curator K.C. Museum  
L. Sickman - Director  
S. Songer - Superintendant  
A. Tompkins - Label Dismantler  
R. Vickers - Dismantler  
J. Wilcox - Packer  
M. Wilson - Curator  
Electricians, Carpenters, Maintenance crews as needed

ASIAN ART MUSEUM OF SAN FRANCISCO

~~Laurie Blackman~~ - Registrar  
Anthony Garino - Administrator  
Alexis Pencovic - Conservator  
John Woodhall

*Mary Brown*

ABC VAN LINES

R. Dreher	)	
M. Garrison	)	Monday, June 9, 1975
C. Lowrey	)	
W. Terry	)	
W. Terry	)	
B. Webb	)	Wed/Thurs, June 11 & 12, 1975

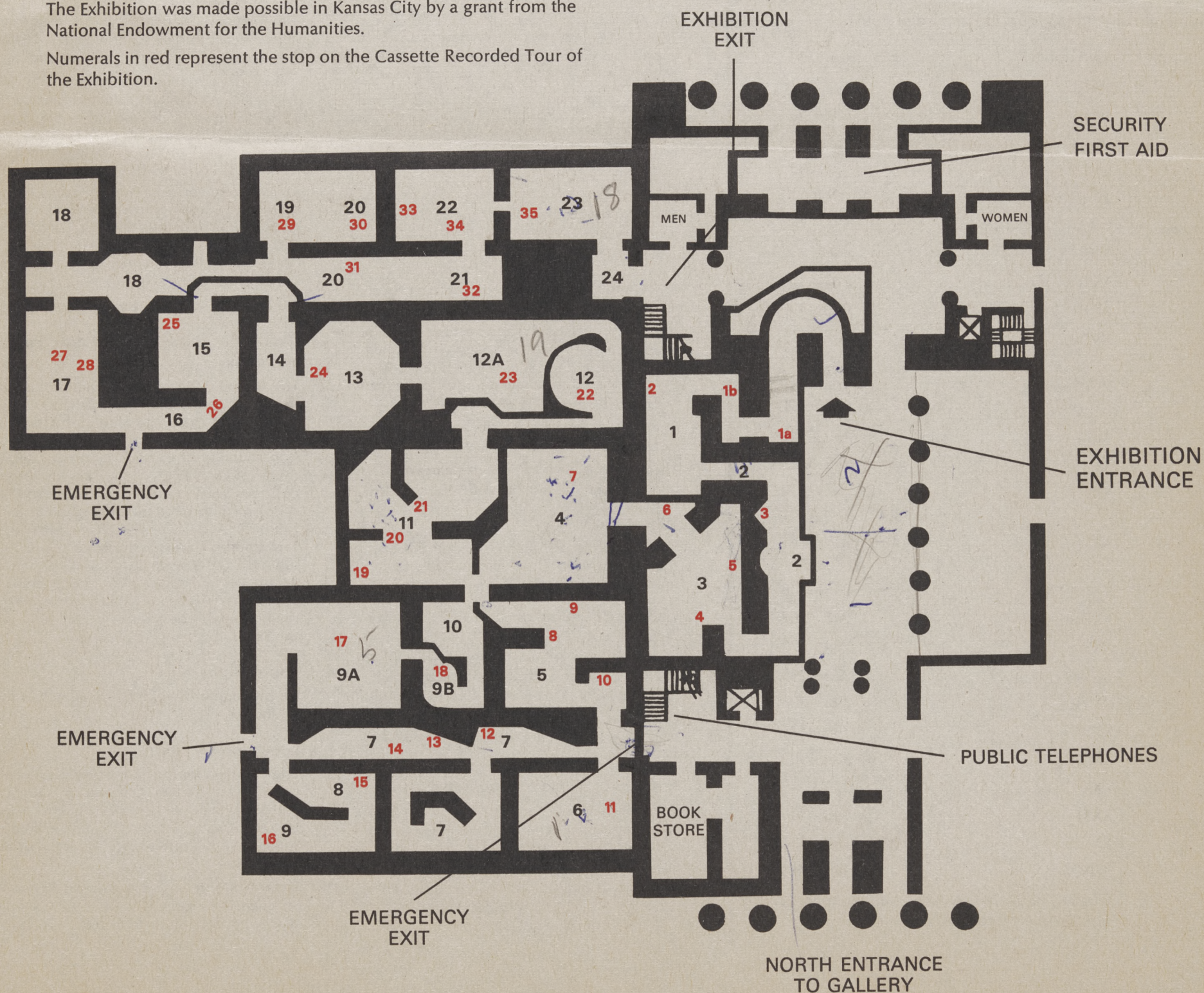
NELSON GALLERY PERSONNEL LIKELY TO BE ENTERING SECURITY AREA

A. Callahan - Carpenter  
R. Coe - Assistant Director  
J. Finnell - Executive Secretary  
L. Graven - Engineer  
D. Sandlin - Engineer  
B. Stewart - Engineer  
C. Stracer - Carpenter  
R. Taggart - Senior Curator



The Exhibition was made possible in Kansas City by a grant from the National Endowment for the Humanities.

Numerals in red represent the stop on the Cassette Recorded Tour of the Exhibition.





## KEY TO THE MAP GUIDE

[Red numerals refer to stops on the Recorded Tour]

Room Number	Categories	Item Numbers
1.	I - III	1 - 37
2.	IV - V	38 - 58
3.	VI - VII	59 - 86
4.	VIII	87 - 92
5.	IX - XII	93 - 115
6.	XII	116 - 118
7.	XIII - XVI	119 - 136
8.	XVII	137 - 139
9.	XVIII	140 - 168
9A.	XVIII	147 - 157 [Jade suit]
9B.	XVIII	164 - 165 [Leopards]
10.	XIX	169 - 198
11.	XX	199 - 217
12.	XXI	218 [Gallopig Horse]
12A.	XXI	219 - 235 [Cortege]
13.	XXII - XXIII	236 - 246
14.	XXIV	247 - 263
15.	XXV	264 - 273
16.	XXVI	274 - 295
17.	XXVII	296 - 308
18.	XXVIII	309 - 328
19.	XXIX	329 - 332
20.	XXX	333 - 347
21.	XXXI - XXXII	348 - 361
22.	XXXIII	362 - 368
23.	XXXIV	369 - 385
24.	Display of archaeological publications of The People's Republic of China	

## GENERAL INFORMATION

The Exhibition of Archaeological Finds of the People's Republic of China has been made possible in Kansas City by a grant from the National Endowment for the Humanities.

### Hours of Opening

Tuesday and Friday 10 a.m. - 9 p.m.

Wednesday, Thursday and Saturday  
10 a.m. - 5 p.m.

Sunday 2 p.m. - 6 p.m.

Open Memorial Day, May 26, 10 a.m. - 5 p.m.

Last admission to the Exhibition:

One hour before closing time.

### Emergency Facilities

In case of emergency the public is directed to contact the First Aid and Security Office at the south end of Kirkwood Hall (the central hall of Gallery) directly behind the entrance to the Chinese Exhibition and opposite the main door into the Gallery.

Public pay telephones are located at the North Corridor, opposite the Bookstore.

These and public facilities are clearly marked on the map on the reverse side.

### Wheel Chairs

Wheel chairs are available free, for those who require them. To obtain, please apply to a hostess in Kirkwood Hall.

### Checking Regulations

Only small purses (less than 12" x 16" x 5"), printed guides of the Exhibition (including this one), catalogues, and tape-recorded tours (here supplied) are permitted in the Exhibition.

Umbrellas, attaché cases, suitcases, and shopping bags must be checked. Coats not checked must be worn.

### Films and Orientation Programs

Film: "New Discoveries in Archaeology"

Film: "Historic Relics Unearthed During the Cultural Revolution"

Orientation program of slides and tape, supplied by The Committee for the Organization of Exhibitions of Archaeological Finds of the People's Republic of China

The films and orientation programs as listed above will be shown without charge in the Atkins Auditorium at the times posted in Kirkwood Hall.

The Atkins Auditorium, which is located on the ground floor, may be reached by the staircase opposite the Bookstore.

### Recorded Tours of the Exhibition

To avoid the congestion of conducted group tours, individual self-contained audio-electronic tours will be available. A fee of 75¢ for single and \$1.00 for double will be charged. These are available immediately inside the entrance to the Exhibition.

Personally guided tours will not be offered.

### Catalogues, Slides, Postal Cards, Posters, and Books

The Nelson Gallery - Atkins Museum is sharing with the National Gallery of Art an unillustrated catalogue of the Exhibition, the text for which has been provided by the Committee for the Organization of Exhibitions of Archaeological Finds of the People's Republic of China. This is currently on sale for \$1.50. A lavishly illustrated pictorial guide to the Exhibition is on sale at \$4.00, paperback; \$7.50, hard bound. These are available at the service counter at the Exhibition's entrance. Catalogues, as well as slides, postal cards, posters, and books, will be available at the special Exhibition sales desk near the exit of the Exhibition.

### Photography

**No photography will be allowed within the Exhibition.**

### Luncheon Facilities

The Cafeteria on the North Mezzanine will be open 10 a.m. - 4 p.m. daily except Tuesdays and Fridays, when it will be open 10 a.m. - 9 p.m.; Sundays 2 p.m. - 5 p.m. Available will be hot soups, assorted sandwiches, salads, pastries, and drinks.

Rozzelle Court will be open from 11 a.m. - 4 p.m., serving box lunches at \$2.00. Also available will be small snacks and drinks.



MGMKQMT HSB

2-020309E164 06/13/75

ICS IPMBNGZ CSP

4155583573 MGM TDBN SAN FRANCISCO CA 100 06-13 1157A EST

ZIP



Mailgram



THIS MAILGRAM WAS TRANSMITTED ELECTRONICALLY BY WESTERN UNION TO A POST OFFICE NEAR YOU FOR DELIVERY

LAURENCE SICKMAN  
NELSON GALLERY-ATKINS MUSEUM 4525 OAK ST  
KANSAS CITY MO 64111

THIS TELEGRAM TO ACT AS OUR AGREEMENT OF RESPONSIBILITY IN SHIPMENT OF  
OBJECT FROM KANSAS CITY TO SAN FRANCISCO LETTER OF AGREEMENT FOLLOWING  
AIR MAIL SPECIAL DELIVERY

RENE-YVON DIARGENCE DIRECTOR ASIAN ART MUSEUM SAN FRANCISCO

11157 EST

MGMKQMT HSB



4th September, 1975

COPY  
The Honorable Charles B. Wheeler,  
Mayor of Kansas City, Missouri,  
29th Floor, City Hall,  
Kansas City, Missouri 64106

Dear Charles,

Following up on our correspondence concerning the Gallery's urgent need to have the walls of the Painting Department covered with fabric at an estimated cost of \$15,000 including fabric and installation, I am writing to request that an ordinance be introduced into the City Council to appropriate contingency funds from the City Treasury for this particular purpose.

I cannot tell you how much we here at the Gallery will appreciate the City's aiding the Nelson Gallery, since without this help it would be very difficult to reopen these galleries for our permanent painting collection, to the public.

I await with great interest any action on this matter.

Sincerely yours,

Laurence Sickman  
Director

LS:jf

Blind copies sent to Joan Dillon  
Richard Berkley

Installation &  
Re installation



*Installation*

22nd August, 1975

The Honorable Charles B. Wheeler,  
Mayor of Kansas City, Missouri,  
29th Floor, City Hall,  
Kansas City, Missouri 64106

C Dear Charles,

This is only an informal note, belated, to acknowledge your good communication of July 30th. I have been out of the city and am only recently back at my desk.

O You may be sure all of us deeply appreciate the concern of the city, of your office, and of the City Council in the welfare of the Gallery. We sincerely feel that the Exhibition of the Archaeological Finds of the People's Republic of China was a great success, but we had sadly underestimated the resultant wear and tear on the building.

P In regard to an option between the Gallery and the grounds, I am sure you realize we have little choice. Our basic concern is to present in the best possible way a multi-million dollar collection of works of art belonging to our community. While we feel that the landscape setting for this great cultural institution is of the first importance, we do feel that our first obligation is to the collection and its proper presentation.

Y Incidentally I must express our gratitude for what the Park Board did accomplish in making the front of the Gallery presentable for the hundreds of thousands of out-of-town visitors who came to our city.

With every good wish.

Sincerely,

Laurence Sickman  
Director

LS:jf





Office of the Mayor

Charles B. Wheeler, Jr., M.D., J.D., Mayor

City of Kansas City, Missouri  
Heart of America

29th Floor, City Hall  
Kansas City, Missouri 64106

816 274-2595

July 30, 1975

Mr. Laurence Sickman, Director  
William Rockhill Nelson Gallery of Art  
Atkins Museum of Fine Arts  
4525 Oak Street  
Kansas City, Missouri 64111

Dear Mr. Sickman:

Thank you for your letter of June 30, 1975, requesting that sufficient city funds be made available to the Nelson Gallery Foundation to recover certain walls in the first floor east wing. As you know, this project has my support and I will be happy to introduce an ordinance appropriating funds for this purpose if you so desire.

As an option, you may wish to consider requesting that the city emphasize grounds maintenance during this fiscal year. We had hoped to provide additional funds to continue the grounds improvement program which was started in preparation for the Chinese Exhibition. We will be happy to proceed with this grounds program or with the appropriation of funds for the recovering of the walls, depending upon your desire. Please let me know which of these activities has your highest priority.

Thank you again for writing. Once again, please accept my heartiest congratulations on a job well done with the Chinese Exhibition.

Sincerely,

Charles B. Wheeler, Jr., M.D., J.D.  
Mayor of Kansas City, Missouri

CBW:js

8/15 Copies sent to the 3 Trustees



29th July, 1975

Dear Joan,

Here is a brief rundown on the covering  
the galleries,

C Since things always cost a little bit  
more than one expects, I put the total around  
\$15,000, though \$13,460 would be most welcome.

Many, many thanks for your help, and do  
have a splendid summer.

Yours as ever,

O

Joan Dillon

P

Y

Recovering galleries



Cat -  
Inst.

5,630.00  
100.00  
9930  
13,460

Memo To: Mr. Sickman  
From: Sherwood Songer  
Date: July 25, 1975

The Galleries that need new fabric on the walls as a result of the Chinese Exhibit are Galleries #1,3,4,11,12,13,15,17,18.

All walled areas not covered with cloth are to be painted in these Galleries #1,3,4,11,12,13,15,17,18.

The north east corridor on the 1st floor and Gallery #5 have no cloth. All the walls in those areas are to be painted.

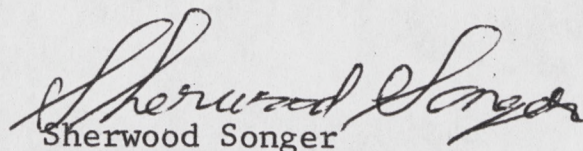
Mr. Kaplan told Mr. Coe that the cloth for the Galleries would be \$5,630.00. The price for the Gimp edge trim has not been determined. It could possibly cost \$300.00. There will be a charge for freight on the cloth. That cost may be around \$100.00.

Mr. Runyon, a contractor who installs fabric on walls, gave an oral bid of \$7,730.56 to install the cloth on the Gallery walls listed above.

The Gallery employees will provide the labor to install the paint on the areas listed above.

Mr. Coe had the Surface Paint Co. send us paint for most of the above listed areas at a cost of \$574.76. There is a possibility we may need additional paint which could possibly cost an additional \$200.00.

SS:mkh

  
Sherwood Songer



*CAT Installation*

MEMORANDUM

July 16, 1975

TO: Sherwood Songer  
FROM: Marc F. Wilson *MW*  
SUBJECT: REHABILITATION SCHEDULE

cc: Laurence Sickman ✓  
Ross Taggart  
Ralph Coe  
Ellen Goheen

After our discussions yesterday with Mr. Vickers, it is my understanding that we will proceed with the rehabilitation work in the following general order. The South corridor, being very little damaged by the installation of the Chinese Exhibition, can easily be rehabilitated temporarily and re-installed, again on a temporary basis, until sometime around mid-September or October, when permanent rehabilitation can begin on these facilities. The corridor itself, galleries XIII, XIV, XV, XVI, XVII and XVIII are to be ready today for reinstallation. Gallery XII will not be ready for re-installation until tomorrow. Gallery XII will be used for interim furniture storage. Following the above, rehabilitation work will be directed to the Central and South Loan Galleries. Please work first on the Central Loan Gallery, as it is needed by July 30 for the installation of a print exhibition scheduled to open on Sunday, August 3.

Next, rehabilitate the North Loan Gallery.

Next, rehabilitate Galleries I, III, IV and V and the North Corridor.

Next, efforts should be redirected to the South Corridor and adjacent Galleries. Hopefully this final phase of rehabilitation can be completed around mid-October to the first of November.



Cat

MEMORANDUM

To: Laurence Sickman June 26, 1975  
From: Ralph T. Coe  
Subject: Procedures for rehabilitating the painting  
department galleries, first floor

I have consulted with Mr. Songer and Mr. Vickers; the following stages of rehabilitation are recommended:

1. Stripping north corridor of present paint (three men; one week). This work will begin Monday, June thirtieth.
2. Sand north side painting galleries. Mr. Vickers will supervise this.
3. Paint wainscoting in galleries I, III, IV, and rehang paintings temporarily.
4. Sand galleries on south side.
5. Paint wainscoting and hang pictures temporarily in south side galleries.
6. Cover walls with new fabric, preferably Atlas cloth. Pictures to be taken down and covering to be put on piecemeal as demanded by schedule.
7. Final sealing of floors and final rehang of paintings.

RTC:jpw



Installation

24th June, 1975

Richard S. Cleveland, Esq.,  
Associate Curator Oriental Art,  
The St. Louis Art Museum,  
Forest Park,  
St. Louis, Missouri 63110

Dear Dick,

I am forwarding for payment your air fare  
of \$62.73 and \$104.47 for car rental.

The only item I queried on your bill was  
the \$20.90 for long distance telephone calls,  
however if this is correct and related to the  
business at hand, it is of course, quite O.K.

You were an enormous help in the installa-  
tions, and I hope you enjoyed seeing the objects  
at close hand.

Marc joins me in thanking you and sending  
all of the best.

Sincerely,

Laurence Sickman  
Director

LS:jf



*Installation  
Cost*

**The St. Louis Art Museum**

June 16, 1975

Laurence Sickman  
Director  
William Rockhill Nelson Gallery of Art  
Atkins Museum of Fine Arts  
4525 Oak Street  
Kansas City, Missouri 64111

Dear Larry,

Sorry to have delayed so long in returning the Plaza Inn Hotel bill and my other expenses, but I have been working against the dead-line of our new museum handbook and practically nothing else has been getting accomplished.

The hotel bill looks o.k., and I can assure you that any extraordinary food or beverage items are all exhibition oriented (alas, there was no time for fun and games). Regarding the Plaza Inn, I received an invoice from them early in May for my last day's breakfast, which I promptly paid. However, the fools followed up with an additional invoice for charges in the amount of \$49.56 which included that breakfast and an additional item of \$46.60 which was dated three days after I checked out. I have no knowledge of it. They will have to produce a check with my signature for payment, as far as I am concerned. All bills are enclosed.

I am also enclosing a copy of my Rent-A-Car bill and air fare ticket, a total of \$167.20. If I can be reimbursed for these items to pay off the credit cards, I will happily count off the other expenses to a great and wonderful experience. I hope you have all survived the ordeal of maintaining the show, the political and social rigors and are holding up for the packing of everything. Many thanks for giving me the privilege of working with you on the project.

I'll hasten to get this off to you as I know you are anxious to get all of your accounts in order, but I'll be in touch soon.

Best wishes,

*Rich*  
Richard S. Cleveland  
Associate Curator  
Oriental Art

Enc.

/smb



## M E M O

DATE: May 27, 1975

FROM: Sherwood Songer

SUBJECT: REMOVAL OF THE CHINESE EXHIBIT

1. Quickly as possible.
2. Protect Art, Walls, Floors.
3. Least expense possible.
4. Gallery open to the general public with as few interruptions and the greatest safety possible.

DAY CREW

Regular 8 to 5 p.m.

Callahan	}	Exhibit Removal
Hornaday		
Stacer		
Jack Bennett (Operate A/C)		
Stewart (Exhibit Removal)		
Herrell (Remove TV Cameras)		
Robert Williams	}	Daytime Cleanup
Lee Bennett		
William Osborn		
Carl Jones		
Scott Oldham		
Coronado		

NIGHT CREW4:30 p.m. to 12 p.m. = 7½ hr.  
payed 8 hr. for incentive

Vickers
Graven
Wilcox
Sandlin
Grazier
Brinkman
Keeton
Hill
Parsons
Mitchell Smith

Stages of removal of Chinese Exhibit from Kirkwood Hall:

1. Door block across east side of "U" entrance.
2. Art out of Kirkwood Hall.
3. Chinese Catalog Bookstore removed.
4. Door block across entrance to Gallery 20.
5. Kirkwood Hall Exhibit walls removed.
6. Cable ratchet hoists rented Friday, June 6th.
7. Remove the Entrance Tower Monday morning.
8. Do not save any lumber shorter than 3' long.
9. Lumber for new storage room taken into court and temporarily stored on Court Balcony.



## The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China

The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts

April 20th to June 8th, 1975

# 中華人民共和國出土文物展覽

FOR IMMEDIATE RELEASE

GALLERY TO EXTEND HOURS

FOR EXHIBIT'S LAST WEEK

Hours of public viewing at the Nelson Gallery-Atkins Museum will be extended during the final week of the Chinese Exhibition to accommodate as many visitors as possible.

According to Laurence Sickman, gallery director, the hours will be from 10 a.m. to 9 p.m., daily, beginning Monday, June 2, and continuing through Sunday, June 8, the final day of the exhibition.

"We are delighted at the tremendous acclaim the exhibition already has received here in Kansas City as witnessed by the tens of thousands of visitors who have seen this wonderful event since its arrival," Sickman said.

"We are most eager to accommodate as many visitors as we possibly can during the final week, and by remaining open every evening, we certainly can expect to host many thousands who otherwise might miss the exhibition prior to its departure for San Francisco," he added.

(more)

Contact: Rob Martin 753-3911



LAST WEEK/2-2-2

The gallery director estimated that as many as 50,000 visitors (an average of over 7,000 a day) will view the exhibition during the last seven days.

He emphasized that because of the anticipated large crowds, visitors should plan to set aside "up to half a day, certainly a minimum of three hours" for arriving at the gallery, being admitted, and viewing the exhibition.

Final admission to the gallery will be between 90 and 120 minutes before the scheduled closing time of 9 o'clock each evening.

After closing on Sunday, June 8, the exhibition will be packed up for shipment to the Asian Art Museum in San Francisco where it will be on display from June 28 to August 28.

5/25

#####



CAT

21st May, 1975

Richard S. Cleveland, Esq.,  
Associate Curator, Oriental Art,  
The St. Louis Art Museum,  
Forest Park,  
St. Louis, Missouri 63110

Dear Dick,

At long last the bills are coming in from  
the Plaza Inn and we are preparing to settle our  
accounts.

Would you be so good as to go over the  
enclosed Xeroxes, and see if these here bills are  
correct. Just drop me a card and let me know if  
they are.

You were a life-saver, and I doubt we would  
ever have gotten the show on the road without  
your help.

All of the best.

Sincerely,

Laurence Sickman  
Director

LS:jf

Enc.



## RESPONSIBILITIES

Overall responsibility  
Working responsibility  
Security  
Packing  
Registration  
Operations  
Examination

Laurence Sickman  
Marc F. Wilson  
Capt. Richard Fletcher  
Bobby Hornaday  
George L. McKenna  
Sherwood Songer  
Forrest Bailey

## GENERAL PROCEDURES

The dismantling and packing of the exhibition will in general be the reverse of the unpacking and installation.

### I. HOURS

The exhibition will close at 9 p.m., Sunday, June 8. The exhibition facility will receive a final cleaning that night. (RESPONSIBILITY: S. SONGER) Dismantling and packing work will begin at 9 a.m., Monday, June 9. Daily work hours will be 9 a.m. to 6 p.m. with lunch from 12:00 noon to 1:00 p.m., and a tea break at 3:15 p.m. Work will continue on Saturday and Sunday, June 14 and 15, as necessary. Special provision will be made in the cafeteria for afternoon tea breaks. Special arrangements will not be made for lunch.

### II. Security measures will be in force as during the unpacking process. Only authorized personnel who have been issued identification badges will be permitted into the exhibition area. The Security Command Post will issue and collect badges as before. (RESPONSIBILITY: R. FLETCHER)

During working hours (9:00 a.m.-6:00 p.m.) the Nelson Gallery will station guards at the head of the North Corridor, the head of the South Corridor, and at the foot and head of Atkins Stairs. (RESPONSIBILITY: S. SONGER) During these same hours an armed police officer will be stationed near the entrance to the exhibition and in the vicinity of the packing in Gallery XX and II. Night security will be enforced as during the unpacking. (RESPONSIBILITY: R. FLETCHER)

### III. PRIOR TO PACKING IT WILL BE NECESSARY TO:

1. Have wrapping and crating materials on hand, including excelsior. Holding tables, inspection tables, examination tables, and chairs will need to be brought into place. (RESPONSIBILITY: S. SONGER) Examination lights, gloves, sand bags and other needful appurtenances shall be supplied by the Conservation Department. These shall be set up or assembled as before.

2. The electrician will direct one or two 7630 lamps currently lighting the southeast case onto the packing table.

3. Remove 116 from its case in the North Corridor block. Remove 117 and 118 from their cases in Gallery I. Remove exhibits 369-385 from their cases in Gallery XVIII. Remove the North Corridor door block and the plexiglas and cases in Gallery I as soon as 116, 117 and 118 have been removed. Door block should be removed to the carpenter's shop for salvaging. Cases for 117, 118, 369 and 372 may be removed to Kirkwood Hall to await transfer.



4. Crates will arrive at 11:00 a.m. at the North Door and will at the time of arrival be directed to one of three holding places: Gallery XX (Central Loan), Gallery I, or Gallery SVIII. Cases shall be arranged approximately as before, leaving access and avoiding stacking when possible. (RESPONSIBILITY: S. SONGER) Personnel: Maintenance Crew (2) and Crate Handlers (2), M. Wilson G. McKenna.

5. Label shelves shall be stripped of their plexiglas. The plexiglas from each case shall be bundled with masking tape with background paper inside. Number the plexiglas strips according to the number of the exhibits contained in its case. Try to salvage background paper if possible. Do not salvage labels. Carefully remove F#'s from background. Place each in a numbered envelope (exhibition stationary will do) and seal for shipment to San Francisco. Labels are to be discarded. Begin with cases for 116, 117, 118, 369 and 372. Plexiglas cover strips may be left in the vicinity of corresponding cases. (RESPONSIBILITY: K. D. BUNTING, A. TOMPKINS)

#### IV. DISMANTLING AND TRANSPORTATION OF OBJECTS AND DISPLAY ACCESSORIES

1. Removal of spackling and opening of cases shall be the task of R. Vickers and R. Richards. Objects will be removed from cases, placed on padded wagons, and brought to the inspection area only by: L. Sickman, M. Wilson, F. Bailey, B. Bailey, B. Hornaday, J. Wilcox, V. Covey, or a Chinese Curator. (LOGISTICAL RESPONSIBILITY: M. WILSON)

J. Drotts will be responsible for labelling and gathering up special stands, fitted blocks, rings and the like. These will be gathered in Kirkwood Hall, on a folding table to be provided by S. Songer.

2. Multi-sided plexiglas case covers in the Kirkwood Hall maze shall be removed to a padded area in Kirkwood Hall, there to be wrapped in plastic and matched to their storage frames. The wrapping of the covers and matching to the frames shall be the RESPONSIBILITY of J. LOWREY and one other person designated by S. Songer

Establishing and equipping such a packing area shall be the RESPONSIBILITY of S. SONGER.

Flat sheets of plexiglas shall be temporarily re-installed in the appropriate cases, after silica gel has been removed.

3. Removal of silica gel shall be the RESPONSIBILITY of D. BAILEY

#### V. EXAMINATION OF OBJECTS

Once transported to the inspection table, the object will be inspected and the proper forms and photographs approved by F. Bailey, Y-h, Mai, and A. Blexhaarkov, Asian Art Conservator. V. Covey will observe on behalf of the state department.



## VI. PACKING

After examination the object will be moved to the wrapping table, prepared and put into its enclosure box. Objects awaiting packing will be placed on the holding table. Fresh silica gel will be inserted into enclosure boxes, when required. B. Hornaday will bear primary responsibility for this phase and will be assisted by J. Wilcox, and may be assisted as needed (especially with placing the object in the enclosure box and with tying the box) by B. Bailey, M. Wilson, a Chinese Curator, or anyone else privilege to handle objects.

The enclosure box will be sealed by the Registrar of the Asian Art Museum of San Francisco, Mr. T. Garino and the Chinese Working Group Representative, Mr. Keng.

## VII. CRATING OF SEALED ENCLOSURE BOXES

The crating of enclosure boxes shall be directed by G. McKenna who shall see that the packing list is signed by the ASMSF Registrar, T. Garino. The packing crate will then be closed, locked by Mr. Keng (or another Chinese Curator) and Mr. McKenna, and strapped with steel banding.

Assisting personnel: M. Grazier, M. Keeton and D. Bailey as needed.

## VIII. ORDER OF PACKING.

With the agreement of the Chinese Side, it is proposed that the following be packed first: 116, 117, 118, 369-385. Followed by 204. Thereafter, the objects should be packed in numerical order, with some flexibility to allow for non-sequential arrangement of boxes within crates.

## IX. FINAL SIGNING

When all objects have been inspected, packed and are ready for transportation, there will be a final signing ceremony involving all three parties: the Nelson Gallery of Art, the Chinese Working Group, and the Asian Art Museum of San Francisco.



*Cat Ins Tallatle*

*Gave back*

28th April, 1975

George Sexton, Esq.,  
National Gallery of Art,  
6th St. & Constitution Ave., N.W.,  
Washington, D.C. 20565

Dear Mr. Sexton,

C Be assured Marc and all of us are enormously grateful to you and Floyd for the rush call and your splendid response. As a matter of fact, without your help I think we could scarcely have pushed it over the hump. Many thanks.

O Your statement is being forwarded to the Trust Office, and you will receive payment in the near future.

Sincerely yours,

P Laurence Sickman  
Director

LS:jf

Y



*Cat - Ins Fall*

6th St. & Constitution Ave., N.W.  
Washington, D. C. 20565  
April 24, 1975

Mr. Sickman  
William Rockhill Nelson  
Gallery of Art  
45th Terrace & Oak Street  
Kansas City, Missouri

Dear Mr. Sickman:

Floyd and I extend our many thanks for the arrangements you made for us. You helped make our arrival and stay in Kansas City pleasant. We hope our assistance was useful in the opening of your show and wish that the exhibition's stay in Kansas City is smooth. Attached is a composite list of our time and expenses. Thank you.

Sincerely,

*Floyd & Evelyn*  
Floyd Everly

*George S. Sexton III*  
George Sexton

Attachment



The Exhibition was made possible in Kansas City by a grant from the National Endowment for the Humanities.

The Exhibition was made possible in Kansas City by a grant from the National Endowment for the Humanities.

Numerals in red represent the stop on the Cassette Recorded Tour of the Exhibition.

EXHIBITION EXIT

SECURITY FIRST AID

MEN

WOMEN

EXHIBITION ENTRANCE

EMERGENCY EXIT

EMERGENCY EXIT

EMERGENCY EXIT

PUBLIC TELEPHONES

BOOK STORE

NORTH ENTRANCE TO GALLERY

EXHIBITION  
EXIT

SECURITY  
FIRST AID

MEN

WOMEN

EXHIBITION  
ENTRANCE

EMERGENCY  
EXIT

EMERGENCY  
EXIT

EMERGENCY  
EXIT

PUBLIC TELEPHONES

BOOK  
STORE

NORTH ENTRANCE  
TO GALLERY



## KEY TO THE MAP GUIDE

[Red numerals refer to stops on the Recorded Tour]

Room Number	Categories	Item Numbers
1.	I - III	1 - 37
2.	IV - V	38 - 58
3.	VI - VII	59 - 86
4.	VIII	87 - 92
5.	IX - XII	93 - 115
6.	XII	116 - 118
7.	XIII - XVI	119 - 136
8.	XVII	137 - 139
9.	XVIII	140 - 168
9A.	XVIII	147 - 157 [Jade suit]
9B.	XVIII	164 - 165 [Leopards]
10.	XIX	169 - 198
11.	XX	199 - 217
12.	XXI	218 [Galloping Horse]
12A.	XXI	219 - 235 [Cortege]
13.	XXII - XXIII	236 - 246
14.	XXIV	247 - 263
15.	XXV	264 - 273
16.	XXVI	274 - 295
17.	XXVII	296 - 308
18.	XXVIII	309 - 328
19.	XXIX	329 - 332
20.	XXX	333 - 347
21.	XXXI - XXXII	348 - 361
22.	XXXIII	362 - 368
23.	XXXIV	369 - 385
24.	Display of archaeological publications of The People's Republic of China	

## GENERAL INFORMATION

The Exhibition of Archaeological Finds of the People's Republic of China has been made possible in Kansas City by a grant from the National Endowment for the Humanities.

### Hours of Opening

Tuesday and Friday 10 a.m. - 9 p.m.

Wednesday, Thursday and Saturday  
10 a.m. - 5 p.m.

Sunday 2 p.m. - 6 p.m.

Open Memorial Day, May 26, 10 a.m. - 5 p.m.

Last admission to the Exhibition:

One hour before closing time.

### Emergency Facilities

In case of emergency the public is directed to contact the First Aid and Security Office at the south end of Kirkwood Hall (the central hall of Gallery) directly behind the entrance to the Chinese Exhibition and opposite the main door into the Gallery.

Public pay telephones are located at the North Corridor, opposite the Bookstore.

These and public facilities are clearly marked on the map on the reverse side.

### Wheel Chairs

Wheel chairs are available free, for those who require them. To obtain, please apply to a hostess in Kirkwood Hall.

### Checking Regulations

Only small purses (less than 12" x 16" x 5"), printed guides of the Exhibition (including this one), catalogues, and tape-recorded tours (here supplied) are permitted in the Exhibition.

Umbrellas, attaché cases, suitcases, and shopping bags must be checked. Coats not checked must be worn.

### Films and Orientation Programs

Film: "New Discoveries in Archaeology"

Film: "Historic Relics Unearthed During the Cultural Revolution"

Orientation program of slides and tape, supplied by The Committee for the Organization of Exhibitions of Archaeological Finds of the People's Republic of China

The films and orientation programs as listed above will be shown without charge in the Atkins Auditorium at the times posted in Kirkwood Hall.

The Atkins Auditorium, which is located on the ground floor, may be reached by the staircase opposite the Bookstore.

### Recorded Tours of the Exhibition

To avoid the congestion of conducted group tours, individual self-contained audio-electronic tours will be available. A fee of 75¢ for single and \$1.00 for double will be charged.

These are available immediately inside the entrance to the Exhibition.

Personally guided tours will not be offered.

### Catalogues, Slides, Postal Cards, Posters, and Books

The Nelson Gallery - Atkins Museum is sharing with the National Gallery of Art an unillustrated catalogue of the Exhibition, the text for which has been provided by the Committee for the Organization of Exhibitions of Archaeological Finds of the People's Republic of China. This is currently on sale for \$1.50.

A lavishly illustrated pictorial guide to the Exhibition is on sale at \$4.00, paperback; \$7.50, hard bound. These are available at the service counter at the Exhibition's entrance.

Catalogues, as well as slides, postal cards, posters, and books, will be available at the special Exhibition sales desk near the exit of the Exhibition.

### Photography

**No photography will be allowed within the Exhibition.**

### Luncheon Facilities

The Cafeteria on the North Mezzanine will be open 10 a.m. - 4 p.m. daily except Tuesdays and Fridays, when it will be open 10 a.m. - 9 p.m.; Sundays 2 p.m. - 5 p.m. Available will be hot soups, assorted sandwiches, salads, pastries, and drinks.

Rozzelle Court will be open from 11 a.m. - 4 p.m., serving box lunches at \$2.00. Also available will be small snacks and drinks.



5 gallons Brillianizer

K-wipes

1 gallon matte black latex. Cooks is OK for this job.

2 three-inch brushes

2 two-inch good quality angled sash brushes.

Masking tape to replace gallery's stock

take mount to 210-211 to best to be sandblasted

gummed labels for McKenna

1/2" and 1/8" sponge weather stripping

Johnson baby powder

rubber gloves

Detain 4 dollies from ABC

scissors

glue



List of those who will have access to the Exhibition area during the unpacking.

Laurence Sickman	Director
Marc Wilson	Curator of Oriental Art
Miss Jeanne Harris,	Associate Curator of Oriental Art
Miss Meredith Palmer	State Department
Victor Covey	National Gallery Conservator
Robert Martin	Exhibition Co-ordinator
George McKenna	Nelson Gallery Registrar
Forrest Bailey	Nelson Gallery Conservator
John Lowrey	Nelson Gallery Designer
Mr. Guarino	Brundage Collection
Mr. Broussal	Brundage Collection

A. Calahan	Carpenter
Bud Stewart	Carpenter
Douglas Bailey	Installer
Michael Hagler	Installer
Mrs. Barbara Bailey	Installer
James Ryan	Installer (Chief Curator, K.C. Museum)
Richard Cleveland	Installer (Associate Curator of Oriental Art, St. Louis Museum)
Bobby Hornaday	Unpacker
Mark Keeton	Crate Handler
Richard Vickers	Crate Handler and Case Fitter
Mike Grazier	Crate Handler
Jeff Wilcox	Case Sealer
Randy Richards	Case Fitter
Mrs. K. D. Bunting	Plexiglass Cleaner
Jean Drotts	Plexiglass Cleaner
Rosellen Wheeler	Plexiglass Cleaner

James Rose	Painter
Mike Johnson	Painter
Dick Sandlin	Engineer
Al Brinkman	Engineer

Maintenance men

Security Personnel



*Installation*

April 8, 1975

C  
O  
P  
Y  
Mr. Russell K. Winter  
President  
Russell William Limited  
9176 Red Branch Road  
Columbia, Maryland 21045

Dear Mr. Winter:

This letter is to advise that we formally accept your proposal of March 27, 1975 regarding the transfer of acrylic cases and related components of the N.G.A. Chinese Exhibit to the Nelson Gallery. I understand the total bid is based on nine days time and the cost will be \$9558. We do not anticipate additional employment of your skilled specialists.

With warmest thanks for your speedy service.

Yours sincerely,

Marc F. Wilson  
Curator of Oriental Art

MFW/d

bcc: ✓ Laurence Sickman  
Ross Taggart



*Marc Installation  
Sounds OK*

MEMORANDUM

To: Marc Wilson  
→ Laurence Sickman

March 4, 1975

From: Ross Taggart

Some months ago, Gregg Stock, Director of the Kansas City Museum, offered his Chief Curator, James Ryan, to come to assist us when necessary with the Chinese Exhibition. He would very much like Jim to have the experience of working with us over here on the project but would like to have a little advance notice of when we might need him.

When I was in St. Louis last Thursday, Dick Cleveland also said he would be glad to come and give us a hand if and when it would be of help to you.

R.E.T.

RET:ps



## LIGHTING

Central Loan Gallery (west end)

21 Prescolites. Cheaper to use hanging tin cans. Would use the Prescolites to light the four cases. They would be lighted from four directions. We can get 250 watts out of each direction.

Central Loan Gallery (east end)

Will probably have to be lighted with a combination of 2 Prescolites and at least one or probably more prs 46 low voltage suspended lamps. No. 204, the Basin, can be lighted by reflected light 150 watt Prescolites from four different directions.

The Two Jade Pi Lighted by two tracks, 8 feet. Combination of suspended power lamps and suspended low voltage lamps.

Hu Lighted from same direction. Two suspended incandescents and 1 low voltage, suspended.

Lien 2 Prescolite incandescents with suspended low voltage lamp from monopoint.

Flying Horse 2 or 3 hot spot lights (10 pr 46 low voltage from Minnesota)

Horses and Carriages Procession Track. 8 suspended incandescent spot lights, and 6 suspended wall washing fixtures.

Gallery XVI 2 8-ft sections of track to light the celadon ceramics and the Buddhist stele. From the first perlin from the West wall running N. and S. Begin on first perlin from each side wall. 6 incandescent fixtures suspended, and 1 low voltage.

Large single pot 2 Prescolite fixtures.

Gallery XII Two Sui figures. 2 low voltage and 1 incandescent for each of the Sui glazed figures. 2 4-ft. L tracks.

Gallery XI Items # 308 and 309. 6 suspended wall washing fixtures mounted on a monopoint, suspended. South wall on either side of door, 2 wall washers suspended on a monopoint.

Gallery XIII 12-ft run of track mounted on 1st perlin from North wall, and an 8-ft. section on 1st perlin from South wall.

Chartreuse Crossing 3 suspended incandescent lights.

Large underglazed red porcelain vase 2 suspended incandescent and 2 suspended low voltage.

#369, octagonal vase. 3 incandescent and 1 low voltage.

Phoenix Ssu Chou 2 low voltage and 1 suspended incandescent.



*Installations*

S. R. BRUNN CONSTRUCTION CO.

510 SOUTHWEST BLVD.

A/C 913 236-7890

KANSAS CITY, KANSAS 66103

February 11, 1975

Mr. Sherwood Songer  
Superintendent  
Nelson Gallery - Atkins Museum  
4525 Oak Street  
Kansas City, Missouri 64111

Re: Chinese Exhibit Area - Kirkwood Hall

We propose to furnish all labor, materials, tools, equipment and means necessary to build the Chinese Exhibit Area for the sum of thirty-eight thousand nine hundred and ninety-five dollars (\$38,995.00).

This proposal includes all of the wood framing, 5/8" firestop, cabinets, carpeting and painting. The following items are not included: electrical work, plexiglas, plexi on silver paracube and bond.

Enclosed is our cost breakdown for your information and use. If you have any questions feel free to call.

Thank you for the opportunity of bidding your work.

*Phil Lanyon*  
Phil Lanyon

PDL/bc





# S. R. BRUNN CONSTRUCTION CO.

510 SOUTHWEST BLVD.

A/C 913 236-7890

KANSAS CITY, KANSAS 66103

February 11, 1975

Chinese Exhibit Area - Kirkwood Hall

Cost Breakdown

Item	Amount
Supervision	\$ 900.00
Permit	30.00
Barricades	100.00
Protection	90.00
Hauling	180.00
Scaffolding	210.00
Tools & equipment	150.00
Housekeeping	210.00
Final cleanup	140.00
Rough hardware	120.00
Carpentry: Framing	6,906.00
" 1/2" plywood	1,900.00
" Formica counters	380.00
" Plywood shelving	342.00
" Duct tape	540.00
" Tie straps	120.00
" Polyethylene wells	150.00
Door jamb & hardware	220.00
Cabinets	3,827.00
Set cabinets in place	480.00
Pads on marble columns	225.00
Liquid Nail	120.00
Painting	4,590.00
Carpeting	3,255.00
Gypsum board, taped	7,683.00
	<u>\$32,868.00</u>
Social security & insurance 16%	1,357.00
Fringe benefits 13 1/2%	1,145.00
Sales tax 4%	339.00
	<u>\$35,709.00</u>
Overhead & profit	3,286.00
	<u>\$38,995.00</u>

## Not Included:

Plexiglas  
Plexi on silver paracube  
Bond  
Electrical work





CAT

3rd February, 1975

Memorandum to the Trustees.

Gentlemen,

This is only a brief progress note.

Today, I and members of the staff met with Major Manfred Gunther, Chief of the Security Division of the Police Department, and Mr. James Graham of the F.B.I. We spent considerable time going over all of the security problems involved with the Chinese Exhibition, and also made a physical tour of the space to be employed.

Major Gunther assured us that we would have three armed police inside the Gallery at all times during exhibition hours, at the expense of the Police Department, which is a great saving. He will also consult with me later in the week concerning an overall security plan which we will submit to the State Department and to the Chinese Mission. They will also study the problem of traffic control and exterior security against such instances as mugging.

Mr. Graham, of the F.B.I., will cooperate with the Secret Service and State Department security leading to such matters as delivering the exhibition to and from the airport and the personal security of the Chinese curators and translators who will be in residence.

I will report further to you on these matters as they develop.

---

Director

LS:jf



CAT

3rd February, 1975

Frank H. Hammond, Esq.,  
Special Assistant for Museum Programs,  
D & P,  
6001 Farrington Avenue,  
Alexandria, Virginia 22304

Dear Frank,

Only a note to thank you for your letter of January 31st, K-4353. The information you give us regarding the cost of photomurals and salary rates will be most helpful to us.

Doubtless you will hear from us in the not too far future.

With every good wish.

Sincerely yours,

Laurence Sickman  
Director

LS:jf





*Design and Production Incorporated*

6001 FARRINGTON AVENUE, ALEXANDRIA, VIRGINIA 22304

(703) 751-5150

*Installation*

January 31, 1975  
K-4353

Mr. Laurence Sickman, Director  
William Rockhill Nelson Gallery of Art  
4525 Oak Street  
Kansas City, Missouri 64111

Dear Larry:

Thank you for your January 27th letter.

The D&P rate per square foot for photomurals developed from negatives which you would supply is Black and White - \$3.25 and Sepia - \$4.30, F.O.B. Alexandria, Virginia. As you know on large photomurals of this type color matching between adjacent panels is extremely critical. We have worked out paper and chemical combinations to meet the exceedingly exacting requirements of the National Gallery of Art, and our estimates reflect this concern for superior quality. If your requirements call for a duplication of the sizes and quantities of photomurals used by the National Gallery, there will also be a charge of \$300 which includes inspection and handling. Shipping charges to be determined would be additional.

Marc Wilson has asked for the additional estimates below.

For the D&P labor at National Gallery to assist in dismantling  
the Chinese Exhibition:

Hourly Rate: Straight - \$15.30  
Overtime - \$19.96

For the D&P art production personnel to assist in mounting Chinese  
Exhibition at the Nelson Gallery:

Per Diem Rate: Per person \$35 plus cost of travel



**FROM** *Design and Production Incorporated*

Mr. Laurence Sickman

-2-

January 31, 1975

If I may be of further assistance, please let me know.

My best wishes.

Sincerely yours,

DESIGN AND PRODUCTION INCORPORATED

*Frank H. Hammond*

Frank H. Hammond

Special Assistant for Museum Programs

FHH/fw



Spam back

27th January, 1975

Frank H. Hammond, Esq.,  
Special Assistant for Museum Programs,  
D & P,  
6001 Farrington Avenue,  
Alexandria, Va. 22304

Dear Frank,

C  
O  
I feel confident that before the Chinese exhibition opens at the Nelson Gallery, your concern can be of great help to us. At the moment I have only a question. As you know, the National Gallery has made most effective use of large photo murals, some of which we will certainly need for our own exhibition.

I am now writing to ask what would be the D & P rate per square foot for photo murals developed from negatives which we would supply.

P  
I believe the mounting would be done here, so we would only require the enlargements. We would like to know, however, as soon as possible at what rate your firm could supply graphic material of this kind.

With every good wish.

Y  
Sincerely yours,

Laurence Sickman  
Director

LS:jf



*Yours truly*

17th January, 1975

Frank H. Hammond, Esq.,  
Special Assistant for Museum Programs,  
DEP,  
6001 Farrington Avenue,  
Alexandria, Virginia 22304

Dear Frank,

Thank you for your thoughtful letter informing us that you have joined the museum division of Design and Production Incorporated, which is certainly an excellent firm.

Marc Wilson and I were both deeply impressed by the excellent work you performed for the installation of the Chinese exhibition in Washington. As you know, this exhibition is coming to Kansas City in April. There is a tremendous amount of work to be accomplished before that time. Some of it, of course, we can do ourselves, but there is a great deal particularly in the area of graphics, about which it seems probable we will call upon you for your invaluable services.

As soon as the designs for the galleries and installations are determined we will probably be in correspondence with you, meanwhile every good wish.

Sincerely yours,

Laurence Sickman  
Director

LS:jf

C  
O  
P  
Y





*man*

*Design and Production Incorporated*

6001 FARRINGTON AVENUE, ALEXANDRIA, VIRGINIA 22304

(703) 751-5150

January 2, 1975

Mr. Laurence Sickman  
Director  
William Rockhill Nelson Gallery and Atkins  
Museum of Fine Arts  
Oak Street  
Kansas City, Mo. 64111

Dear Larry:

You will be pleased to know that I have joined the museum services division of Design and Production Incorporated of Alexandria, Virginia; which for 25 years has been a major developer and producer of creative graphic communication. I am including with this announcement a little brochure which tells who we are, what we do and how we work, along with a list of clients and some of our recent projects.

D&P has extensive experience both in sophisticated museum exhibits for clients like the National Gallery of Art and The Smithsonian Institution, and in visitor center facilities such as the Bicentennial Center in Alexandria and the Information Center in Colonial Williamsburg. The George Washington Bicentennial Center in Alexandria is the first of three visitor facilities we are designing and producing for the Virginia Independence Bicentennial Commission. The Yorktown Victory Center opening in early 1976 will be the most impressive of the three.

What can D&P do for you? We'll be happy to be of service.

Sincerely yours,

DESIGN AND PRODUCTION INCORPORATED

*Frank*

Frank H. Hammond  
Special Assistant for Museum Programs

*Happy New Year and  
my best regards*





*Design and Production Incorporated*

6001 FARRINGTON AVENUE, ALEXANDRIA, VIRGINIA 22304 (703) 751-5150

Frank H. Hammond has been appointed Special Assistant for Museum Programs for Design and Production Incorporated of Alexandria, Virginia, it was announced by Robert E. Scully, President. Design and Production Incorporated leads in its field, developing major exhibitions, visitor and information centers and a variety of graphic services for museums, government agencies and commercial clients. Widely known in the museum profession through his work for the American Association of Museums from 1960 to 1968, Mr. Hammond comes to Design and Production Incorporated from Mount Vernon, the home of George Washington, where he served as Administrative Assistant.



DESIGN & PRODUCTION INCORPORATED

**D&P**

D&P

FRANK H. HAMMOND  
SPECIAL ASSISTANT  
FOR MUSEUM PROGRAMS

DESIGN AND PRODUCTION INCORPORATED  
6001 FARRINGTON AVENUE, ALEXANDRIA, VIRGINIA 22304  
751-5150 (AREA CODE 703)  
COMMUNICATION THROUGH SIGHT, SOUND AND TOUCH



# WHO WE ARE

Design and Production Incorporated is a firm of experienced and talented people engaged in planning and producing a wide range of graphic communication materials, from simple booklets to complex displays, information centers and museum exhibitions.

The company had its beginning in 1949 when Leonard C. Rennie organized a team of designers and technicians—not simply to sell graphic services—but to solve client problems through skilled use of communication tools. In 1965 the company began a general program of expansion which included acquisition of Plastow & Goepel Productions, a firm noted for its excellence in dioramas and models. In 1969 D&P gained considerable corporate strength by becoming a wholly-owned subsidiary of Value Engineering Company.

D&P now occupies a position of leadership in its field, developing major exhibitions, visitor and information centers, and all kinds of graphic material for museums, government agencies and commercial clients. The company has outgrown two buildings. Its staff is close to one hundred. Its work and reputation are constantly increasing. But D&P's greatest success has been in the results it has achieved for its clients.



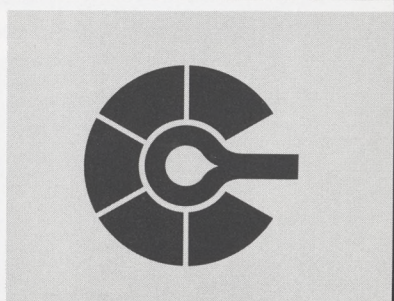
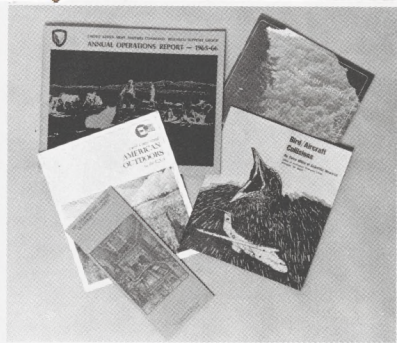




# WHAT WE DO

Program Development  
Museum Exhibits  
Major Exhibitions  
Information Centers  
Conference Centers  
Real Estate Rooms  
Special Interiors  
Corporate Graphics  
Publications  
Graphic Consultation  
Trade Exhibits  
Educational Exhibits  
Models and Dioramas  
Training Aids  
Slides and Film Strips  
Audiovisual Programs  
Charts and Presentations  
Technamation  
Electronic Programming  
Exhibit Management  
Installation and Storage







# HOW WE WORK

At D&P the client's need is the measure of the job. Simple problems are solved in simple ways, complex problems in more elaborate ways. But every job, simple or complex, is treated as a special challenge—to find the right concept, the best design, the most economical production approach.

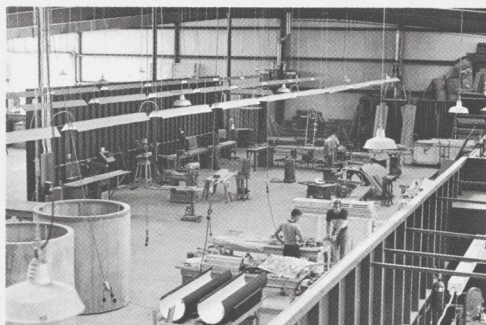
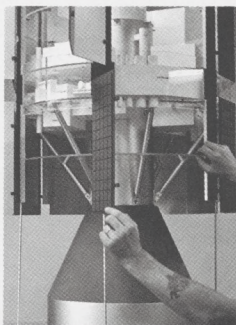
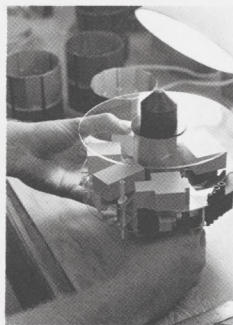
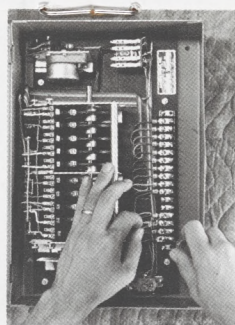
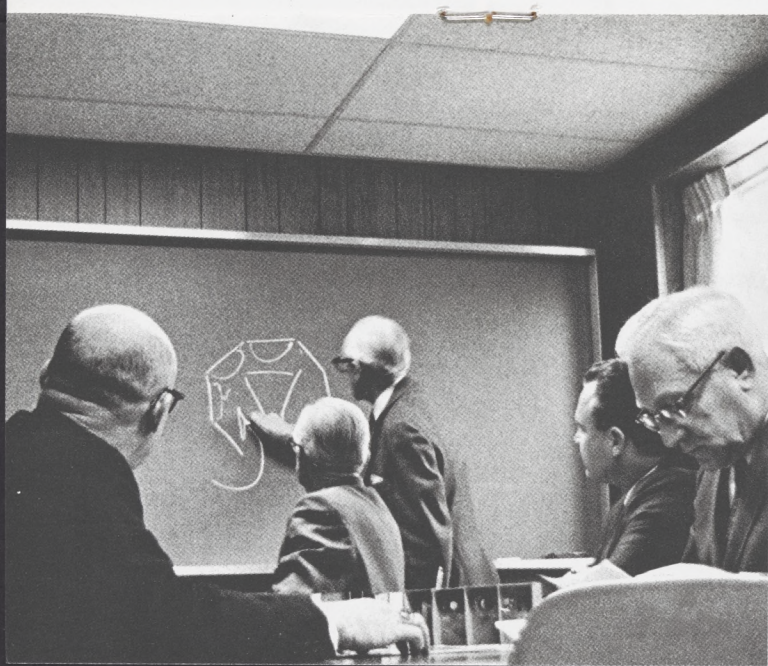
D&P provides a full range of creative services covering program development, research and writing, graphic and structural design. These creative skills are matched by outstanding production capabilities in art work, screen printing, model making, electro-mechanical animation, cabinetry, and general fabrication. All D&P services are available individually or in combination.

One whole department of D&P is concerned with graphic design and art production for brochures, posters, audiovisual materials, and other graphic media.

For clients with modest budgets, D&P has developed an impressive line of ready-made displays. Catalog sheets describe the lightweight Pan-L-Vu exhibit system, the popular Display Maker, Table Topper, Sparker, Lobbyist, Islander, and other units.







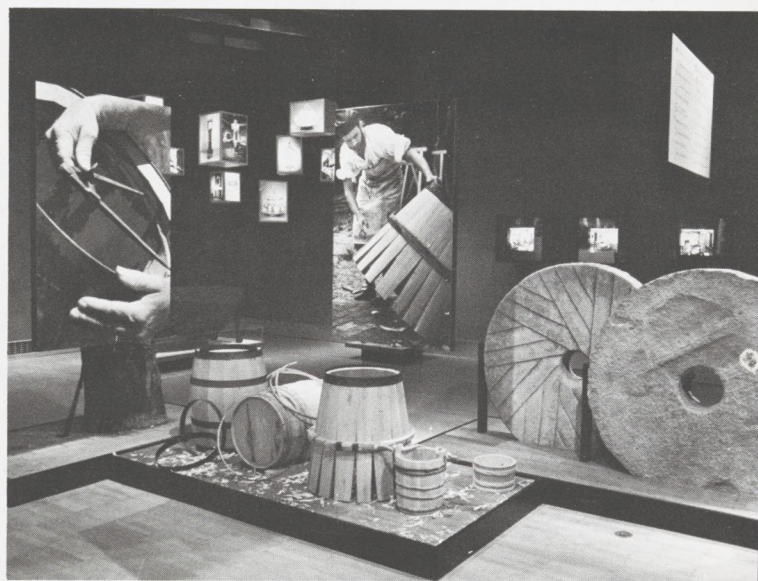
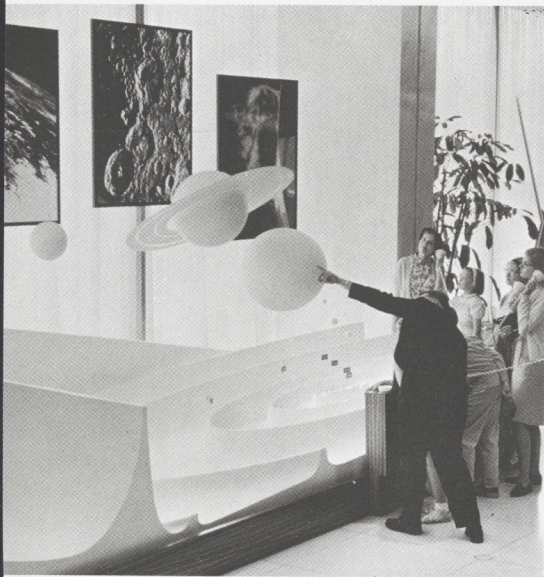


## FRIENDS WE'VE MADE

D&P has completed 10,000 projects for clients from coast to coast. Here are a few for whom we have recently done important work.

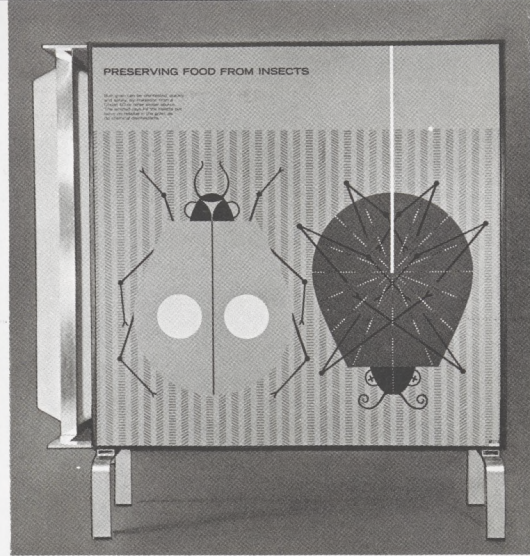
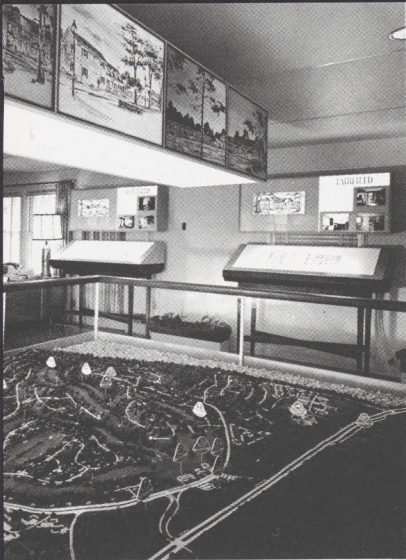
American Iron and Steel Institute  
Army Engineers School, Fort Belvoir  
Atomic Energy Commission  
AVCO Corporation  
Edmund J. Bennett Associates  
Bureau of the Census  
C&P Telephone Company  
Edw. R. Carr and Associates, Inc.  
Clarendon Trust Company  
Colonial Williamsburg, Inc.  
Commonwealth of Virginia  
Communications Satellite Corp.  
Crofton Corporation  
Department of Agriculture  
El Paso Natural Gas Company  
Federal Aviation Administration  
Fairchild Industries  
The George Washington University  
General Electric Company  
International Business Machines Corp.  
National Aeronautics and Space Administration  
National Capital Planning Commission  
National Center for Resource Recovery  
National Gallery of Art  
National Geographic Society  
National Institute of Public Affairs  
National Park Service  
National Science Foundation  
Naval Ordnance Foundation  
Naval Ordnance Laboratory  
Office of Civil Defense  
Population Reference Bureau  
Richmarr Construction Company  
James W. Rouse & Co., Inc.  
Smithsonian Institution  
Tennessee Department of Conservation  
U.S. Information Agency  
U.S. Postal Service  
The Yeonias Organizations





WHO WE ARE / WHAT WE DO / HOW WE WORK







### **Departments**

Design/Creative Services  
Art Production/Screen Printing  
Models/Dioramas  
Electronics  
Animation/Sound  
Cabinetwork  
Metalwork  
Finishing  
Installation/Warehousing

### **General Counsel**

Arent, Fox, Kinter, Plotkin & Kahn

### **Independent Auditors**

Arthur Anderson & Co.

### **Affiliations**

*(Corporate and individual)*

United Brotherhood of Carpenters and Joiners of America  
Exhibit Designers and Producers Association  
American Association of Museums  
Art Directors Club of Washington  
Washington Board of Trade  
Virginia State Chamber of Commerce  
Fairfax County Chamber of Commerce  
National Association of Home Builders  
National Parks Association  
National Trust for Historic Preservation  
Underwriters' Laboratories Inc.

### **Bank References**

United Virginia Bank/First and Citizens National  
Clarendon Bank & Trust

**D&P** DESIGN AND PRODUCTION INCORPORATED

- 6001 Farrington Avenue • Alexandria, Virginia 22304 • (703) 751-5150
- Richmond, Virginia Office • 5310 Markel Road • Suite 2-B • Richmond, Virginia 23230 • (703) 288-1349
- Florida Office • 427 Lanier Lane • Winter Haven, Florida 33880 • (813) 299-3796

A wholly-owned subsidiary of Value Engineering Company



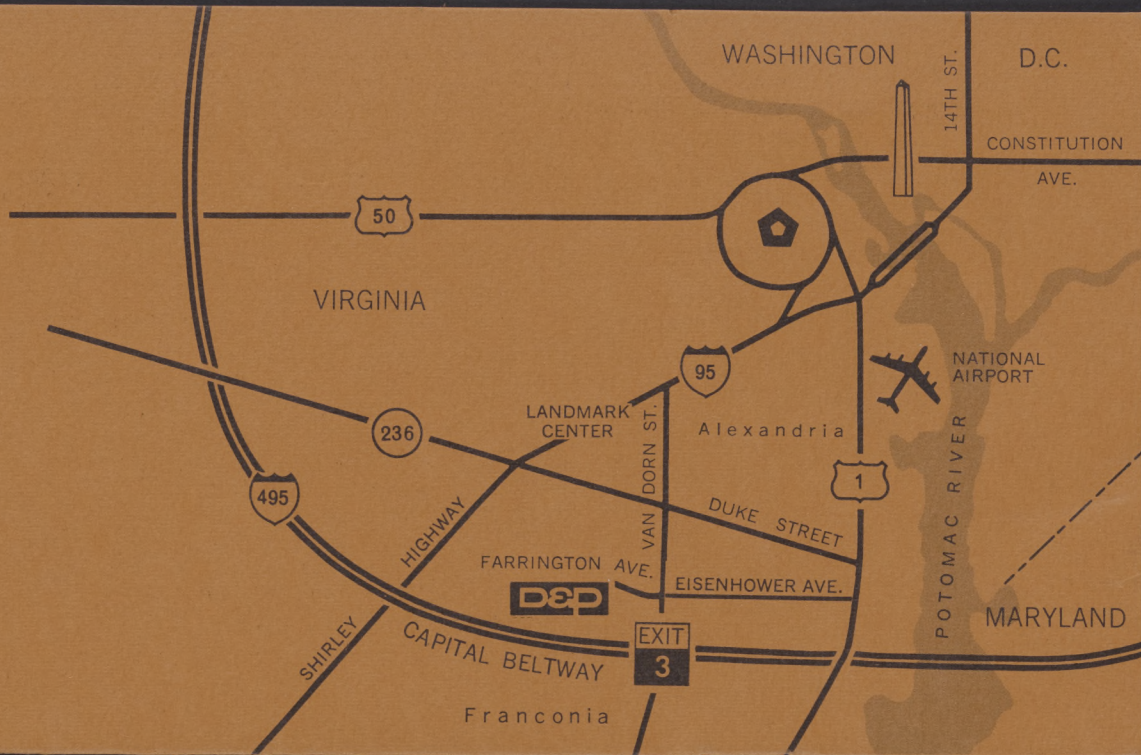
# WHERE WE ARE

Since 1965, D&P has been established in a spacious new building especially designed for its own use.

The building is at 6001 Farrington Avenue, Alexandria, Virginia—near the point where Van Dorn Street passes under the Capital Beltway.

*From the Beltway* the plant is reached by way of Exit 3, which is the Franconia Exit.

It can also be reached *from Shirley Highway* by turning east onto Route 236, and then south on Van Dorn Street to Farrington Avenue, and right to D&P.







*marc*

*Design and Production Incorporated*

6001 FARRINGTON AVENUE, ALEXANDRIA, VIRGINIA 22304

(703) 751-5150

January 22, 1975

Mr. Laurence Sickman  
Director  
William Rockhill Nelson Gallery of Art  
4525 Oak Street  
Kansas City, Missouri 64111

Dear Larry:

Thank you for your January 17 letter and your compliment on the Washington installation of the Chinese exhibition by Design and Production Incorporated.

We shall be delighted to have an opportunity to assist with your installation of the Chinese exhibition in Kansas City and look forward to hearing from you. We would very much appreciate as much advance notice of your requirements as possible.

My best wishes.

Sincerely yours,

DESIGN AND PRODUCTION INCORPORATED

*Frank*

Frank H. Hammond  
Special Assistant for Museum Programs

FHH/fw



CAT  
Installation

8th November, 1974

Henry Godfrey, Esq.,  
Vice President,  
The Displayers, Inc.,  
635 West 54th Street,  
New York, N.Y. 10019

C Dear Mr. Godfrey,

Thank you so much for your consideration of  
the Nelson Gallery and your letter of November  
5th.

O Plans for installation of the exhibition from  
the People's Republic of China are just in the  
development stage at the Gallery, and should we  
find that the services of your firm are required  
we will certainly let you know. Meanwhile I am  
glad to have this correspondence from you as we  
may well call upon you at a later time.

P Sincerely yours,

Laurence Sickman  
Director

Y LS:jf



November 5, 1974

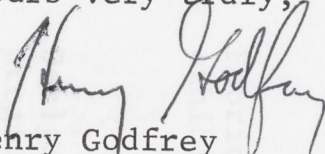
Mr. Lawrence Sickman  
Nelson Gallery  
Atkins Museum  
4525 Oak Street  
Kansas City, Missouri 64111

Dear Mr. Sickman:

Thank you for your time on the phone.

Displayers are currently building the showcases for the "Recent Archaeological Finds of the People's Republic of China" exhibition at the National Gallery of Art. When the exhibition closes, it is my understanding that the show will move on to your museum. If we may be of assistance in fabricating additional cases or platforms for you, please call on me.

Yours very truly,

  
Henry Godfrey  
Vice President

HG:nmf  
Enclosures



SOME MAJOR PROJECTS OF THE DISPLAYERS, INC., 635 WEST 54 STREET, NEW YORK, NEW YORK 10019

<u>DATE</u>	<u>CLIENT</u>	<u>PROJECT NAME</u>	<u>DESCRIPTION</u>
1975	Museum of the City of New York	Marine Gallery New York, New York	Fabrication of exhibits incorporating existing artifacts for new marine exhibition
1974	Emery Roth & Sons	Interfile Network Display World Trade Center New York, New York	Fabrication of illuminated Mercator world map
1974	General Electric Company	Visitors Gallery Corporate Headquarters Fairfield, Connecticut	Design and production of flexible exhibition system
1974	National Gallery of Art	Recent Archaeological Finds of the People's Republic of China Washington, D. C.	Fabrication of showcases for entire exhibition
1974	Office of the Philippines Commercial Attache	Philippine Center New York, New York	Design and production of exhibitry program
1974	Americana Hotels	Shoreham Americana Hotel Washington, D. C.	Design and production of public lobby spaces and "The Greenery" restaurant
1974	Metropolitan Museum of Art	Islamic Gallery New York, New York	Production of new museum wing interior
1974	Braniff International	Dallas/Fort Worth Airport Dallas/Fort Worth, Texas	Production of architectural interior and graphic elements
1974	U. S. Department of Commerce	Interama Miami, Florida	Design of 35,000 square feet of exhibitry for U. S. Bicentennial Center
1974	U. S. Department of Commerce	Expo '74 Spokane, Washington	Production of Energy Cube and Solid Waste exhibits for U. S. Pavilion
1974	National Park Service	First Bank of the U. S. Philadelphia, Pennsylvania	Design of exhibits for Bicentennial project



SOME MAJOR PROJECTS OF THE DISPLAYERS, INC., 635 WEST 54 STREET, NEW YORK, NEW YORK 10019

<u>DATE</u>	<u>CLIENT</u>	<u>PROJECT NAME</u>	<u>DESCRIPTION</u>
1973-5	Australian Government Trade Commission	Trade Show Exhibit Program	Exhibit won Association of Industrial Advertisers First Prize, 1973 National Boat Show, New York Coliseum
1973-4	Pennsylvania Hospital	Bicentennial Projects Philadelphia, Pennsylvania	Design of audio-visuals and script for operating amphitheater and of exhibit for ward area of the oldest hospital in the U. S.
1973	Australian Government Trade Commission	Trade Commission Offices New York, New York	Design and fabrication of Trade Commission reception area
1973	National Park Service	Old City Hall Independence Park Philadelphia, Pennsylvania	Design of exhibit and audio-visual presentation on the first U. S. Supreme Court and life in Philadelphia, 1775-1800
1973	Hardee Food Systems	Restaurant Interiors North Carolina, South Carolina, and Florida	Design and fabrication of fast food restaurants, gift shops, and recreation areas
1973	Wye Museum	Museum on History and Breeding of Wye Angus Cattle Queenstown, Maryland	Fabrication of exhibit and organization of graphics
1973	New York Stock Exchange	Visitors Center New York, New York	Design of Visitors Gallery and Exhibit Hall
1973	Devin Products	Product Showroom Columbus, New Jersey	Design and fabrication of 12,000 square foot restaurant equipment showroom
1973	AMF	Product Showroom Corporate Headquarters White Plains, New York	Design and fabrication of corporate products showroom



SOME MAJOR PROJECTS OF THE DISPLAYERS, INC., 635 W. 54TH STREET, NEW YORK CITY 10019

<u>DATE</u>	<u>CLIENT</u>	<u>PROJECT NAME</u>	<u>DESCRIPTION</u>
1972	Paramount Pictures	Executive Offices	Design, production and installation of chief executive offices
1972	Metropolitan Museum of Art	Musical Instrument Collection	Construction and installation of interior wing in Museum
1972	Emerson	Emerson Center Greenwich, Connecticut	Design, production and installation of store interior
1972	Merrill, Lynch et al	Corporate Headquarters Financial Information Center One Liberty Plaza, N.Y.C.	Design, engineering, electronic consultation and fabrication of all visual display housings plus design and production of all graphic elements
1972	Leisure Technology Corp.	Leisure Village Sales Office	Interior design and space planning plus display and graphic design for senior citizen community
1972	Marriott Corporation In-Flite Services	International Food Bazaar Pan Am Terminal Extension J.F.K. Airport	Design and production of 15,000 sq. ft. restaurant complex including bars, lounges, dining rooms and international quick food facility
1972	Fram Corporation	International Automotive Service Industries Exhibition McCormick Place, Chicago	Designed and fabricated 20'x50' exhibit and produced unique combination theater using celebrity puppets and special film



INSTALLATION FILE    CAT

4th Nov. 1974

Henry Godfrey called.    Company  
named Displayers.

Says his company is doing all  
displays at the National Gallery.

Will be in touch with us.



*Installation  
Climate Control*

MEMORANDA OF DECISIONS ON HUMIDITY CONTROL AT GALLERY

When we discussed humidity control for the Japanese room, we were confronted with the fact that Mr. Eisman had erroneously assumed that we kept steam in the boilers all year around, 24 hours a day. We do not--turning the boilers off at night and in the spring, summer and fall. The humidity control designed for the Japanese cases will need steam continuously. There is an extra electric boiler, estimated to cost \$5000.00 installed, that can be installed to supply continuous steam. It was the consensus of the Committee that this auxiliary boiler should be used for the Japanese cases.

The question of humidity control for the rest of the museum was discussed at length. Mr. Songer and Mr. Eisman studied the problem from several different approaches.

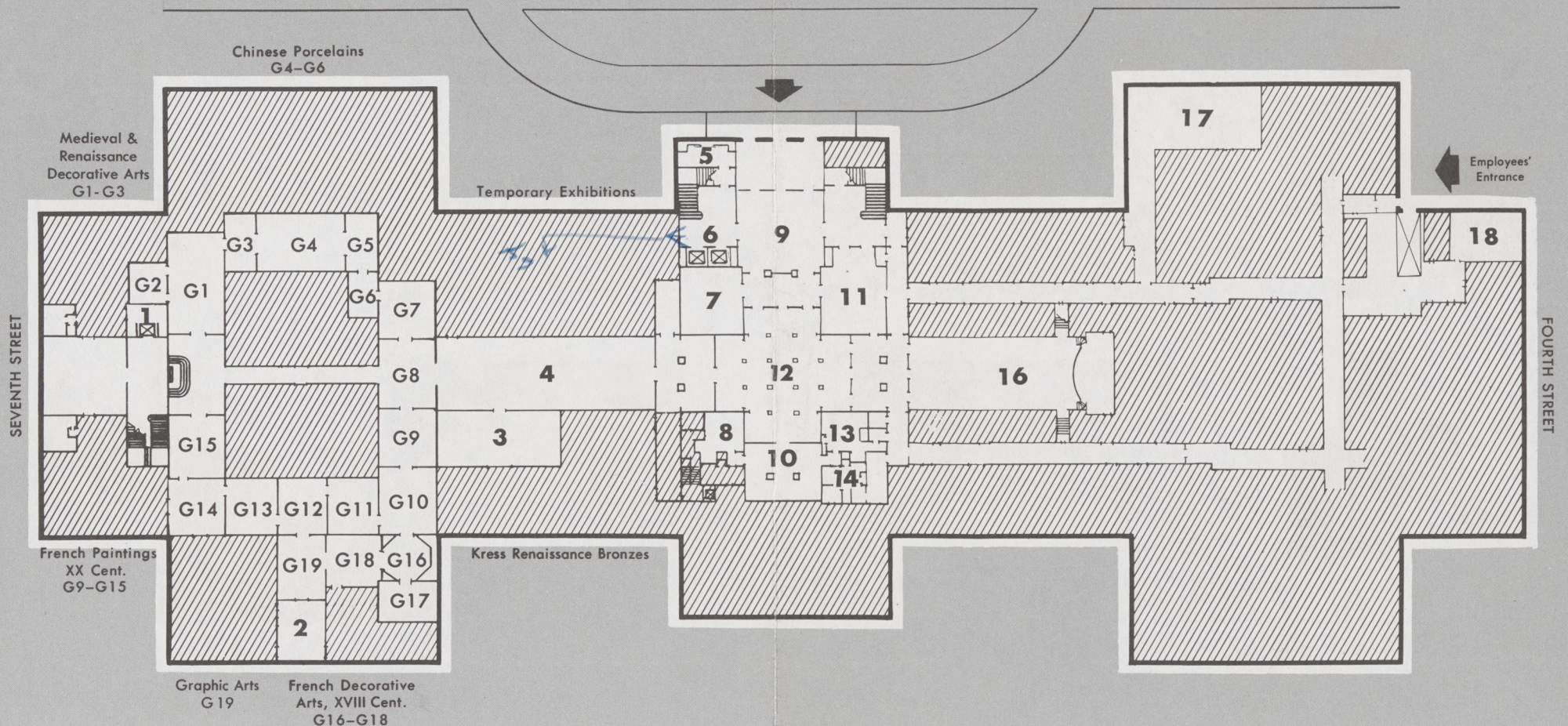
It was determined:

1. The variations in humidity while the boilers are off at night are very slight.
2. The critical variations in humidity occur during the months when we have no steam in the boiler.
3. One boiler on minimum pressure could generate enough steam during the day to supply the moisture to make the humidity adjustments necessary to give even humidity during the spring, summer and fall seasons.
4. Because of the slight changes in humidity experienced over night in the Gallery building, it was not deemed necessary to run the one boiler at night during the warm season.
5. Mr. Songer has estimated that to our present fuel cost of \$4000 per annum, the one boiler during the warmer season would probably cost about \$1300 more.
6. Finally, it was estimated that we would need to fix our boilers so that the water level would remain constant in both boilers while only one boiler is operating, and that we might need a few more controls. It was agreed, though, that the changes necessary in our present system to effectively control the humidity in the whole Gallery all year around would be minimal.



NATIONAL GALLERY OF ART  
UNITED STATES OF AMERICA

CONSTITUTION AVENUE



GROUND FLOOR

Auditorium.....	<b>16</b>
Cafeteria.....	<b>17</b>
Central Gallery:	
Temporary Exhibitions.....	<b>4</b>
Checkroom.....	<b>7</b>

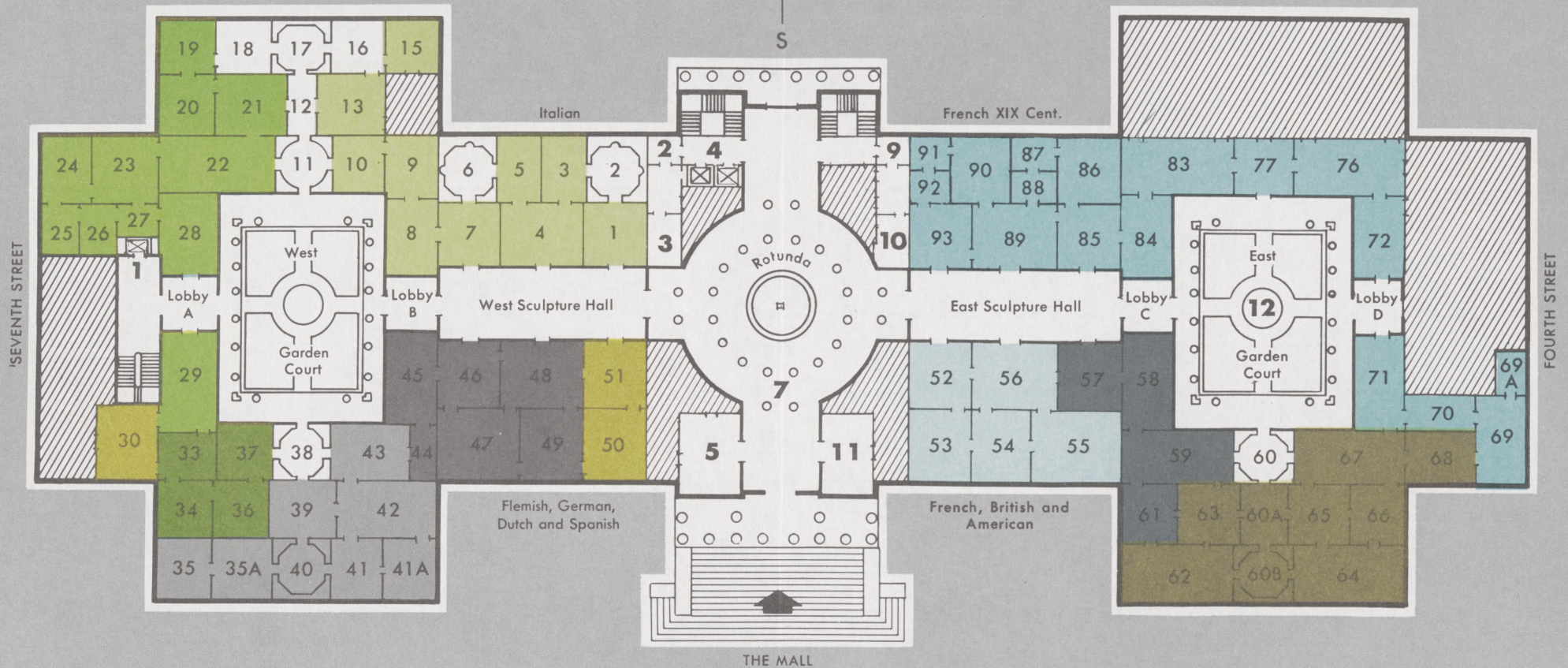
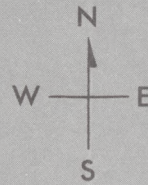
Elevators:	
Main.....	<b>6</b>
West Lobby.....	<b>1</b>
First Aid.....	<b>14</b>
Information Desk.....	<b>9</b>

Lavatories:	
Men.....	<b>8</b>
Women.....	<b>13</b>
Mailbox.....	<b>5</b>
Print Room.....	<b>2</b>
Publications Rooms.....	<b>11,12</b>

Registrar.....	<b>18</b>
Renaissance Bronzes from the Kress Collection.....	<b>3</b>
Smoking Lounge.....	<b>10</b>
Stamp Vending Machine.....	<b>5</b>
Telephones.....	<b>5</b>



NATIONAL GALLERY OF ART  
UNITED STATES OF AMERICA



SCHOOLS OF PAINTING

- ITALIAN: TUSCAN, UMBRIAN
- NORTH ITALIAN AND VENETIAN RENAISSANCE
- LATER ITALIAN
- SPANISH
- FLEMISH AND GERMAN

- DUTCH
- 17TH & 18TH CENTURY FRENCH
- 19TH CENTURY FRENCH
- BRITISH
- AMERICAN

SCULPTURE

MAIN FLOOR

- Information ..... **5**
- Elevators:
  - Main ..... **4**
  - West ..... **1**
- Founder's Room:
- Smoking, Checkroom ..... **11**
- Lavatories:
  - Men ..... **10**
  - Women ..... **3**

- Sunday Concerts ..... **12**
- Telephones ..... **2, 9**
- Tour Starting Point ..... **7**







## GUARDS

### First Floor

- 1 - Galleries 1, 3, 4, 5
- 1 - Galleries 6, 7, 8 9 and Red Lacquer Room
- 1 - Galleries 10, 11, 12 and pictures at head of Atkins Stairs
- 1 - Galleries 13, 14, 15, 16
- 1 - Galleries 17, 18, South east corridor and overlap in Galleries 15 & 16
- 1 - Galleries 19, 20 and overlap Kirkwood
- 1 - Galleries 20, 2 and overlap Kirkwood
- 1 - Burnap Ceramics, Renaissance Sculpture, Venetian Alcove, Louis XIII room, Medieval and overlap on Cloister and overlap on Court in summer.
- 1 - Overlap on Cloister, Jacobean Room, Spanish Chapel, Egyptian Sculpture Classical Hall and overlap on Court in summer
- 1 - First Floor Guard Supervisor for toilet, coffee and lunch breaks. Help teachers with bus loads of children, prepare for orderly entrance and exit from Gallery. Check the wash rooms and stairways to prevent vandalism.

---

10 Total First Floor

### Second Floor

- 1 - Chinese Sculpture, Chinese Decorative arts and Chinese Procelain
- 1 - Indian Temple, East Indian Art, Chinese Scrolls, Primitive Arts, Rotunda
- 1 - Chinese Temple, Chinese Room, Chinese Bronzes
- 1 - American Painting, Bingham Paintings, Japanese Room, American Wing
- 1 - Antique Silver, Oak Hall, overlap American Wing
- 1 - Parker-Grant Gallery
- 1 - Second Floor Guard Supervisor for toilet, coffee and lunch breaks. Make occasional trips to Sales and Rental Room, check washrooms and stairways to prevent vandalism.



- 1 - Guard Captain to supervise the guard force. Keep the Superintendent informed on protection problems and needed personnel
- 1 - Door man to see that persons do not carry out art objects, collect tickets, keep attendance records
- 1 - Pierson Sculpture Garden doors
- 1 - New Crowell Room during remodeling to keep public out of unfinished area
- 1 - Man's time budgeted to cover the extra man on the entrance door on Sundays due to the heavy traffic, guard labor for night openings and extra guard labor needed for special exhibits in the Sales and Rental Gallery and the Education display area.

---

22      Total Number of Guards



### DUTIES OF THE FIRST FLOOR GUARD SUPERVISOR

The First Floor Guard Supervisor is to check his floor and make sure the following duties are performed.

1. Check each guard position before the starting bell to make sure each area has a guard on duty. Inform the Guard Captain immediately if someone is absent so he can locate a replacement. The Floor Supervisor is to serve in the vacant position until the replacement guard arrives.
2. Check with each guard before the starting bell to make sure all art objects are in the same position that they were when the Gallery closed the previous evening. Inform the Guard Captain immediately if something has been removed or rearranged.
3. Check to make sure the guards are properly dressed, neat and clean.
4. Check to see that each guard has picked up the litter, dust mopped the floors and cleaned the case windows in his area before the Gallery opens to the public.
5. Prepare a list of all light bulbs that have burned out and any switches or plugs that need to be fixed. Give the list to the Guard Captain as early as possible.
6. Work with the door man to dust the floor in Kirkwood Hall before the Gallery opens.
7. Check in the pre-school students thru the north door while the door guard checks the general public.
8. Fill in for each guard on a routine basis for breaks and lunch periods.
9. Join the fire fighting crew when an alarm is sounded for the first floor.
10. Instruct the guards in the performance of their duties:
  - A. How to effectively guard their area without offending the visitors.
  - B. How to keep their area clean.
  - C. How to remove the public at closing time and in emergencies.
  - D. Where to turn on light switches for wall cases.
  - E. Where and how to use the house phones and fire alarm boxes.



11. Write up a report on missing art objects or equipment all accidents and other unusual activities that take place on the first floor. Turn the report over to the guard captain as soon as possible.



## DUTIES OF THE SECOND FLOOR GUARD SUPERVISOR

The Second Floor Guard Supervisor is to check his floor and make sure the following duties are performed:

1. Check each guard position before the starting bell to make sure each area has a guard on duty. Inform the Guard Captain immediately if someone is absent so he can locate a replacement. The Second Floor Guard Supervisor is to serve in the vacant position until the replacement guard arrives.
2. Check with each guard before the starting bell to make sure all art objects are in the same position that they were when the Gallery closed the previous evening. Inform the Guard Captain immediately if something has been removed or rearranged.
3. Check to make sure the guards are properly dressed, neat and clean.
4. Check to see that each guard has picked up the litter, dust mopped the floors and cleaned up the case windows in his area before the Gallery opens to the public.
5. Prepare a list of all light bulbs that have burned out and any switches or plugs that need to be fixed and give it to the Guard Captain as early as possible.
6. Fill in for each guard on a routine basis for breaks and lunch periods.
7. Join the fire fighting crew when an alarm is sounded for the second floor.
8. Unlock the Friends of Art storage closet doors before leaving in the evening and lock them back up before the Gallery opens in the morning.
9. Unlock the doors from the Parker-Grant Gallery to the unfinished area each evening and lock them up before the Gallery opens in the morning.
10. Check the Sales and Rental office before the starting bell to make sure all art objects are in the same place they were when the Gallery closed on the previous evening. Check the area each evening to make sure all visitors are out.
11. Write up a report on missing art objects or equipment, all accidents, and other unusual activities that take place on the second floor. Turn the report over to the Guard Captain as soon as possible.



*Washington, installations, etc.*

September 20th, 1974

In conversation with the State Department, Mr. Zinoman said he saw no difficulty in making arrangements for representatives of the Gallery to be present at the National Gallery at the time of unpacking and installation. The National Gallery would prefer to have these people come about the 3rd day after the arrival of the cases. This will give them time to adjust themselves to the Chinese curators, the situation, and various other circumstances. They suggest on or about the 26th of November.

Get from Mr. Gaillard Ravenel full scale patterns of all the objects in the exhibition and blueprints of the Gallery designs. His assistant's name is Sexton.

On the outdoor signs the Chinese calligraphy apparently can be reproduced photographically for transfer to banners.

The National Gallery intends to purchase from Toronto two cases, the one for the jade suit, constructed at a cost of \$9,000, and that for the procession of horses, constructed at a cost of \$2,500. Toronto states they have spent \$20,000 on the graphics accompanying the exhibition.

All arrangements for the use of photograph murals, maps, descriptive tapes, graphics of all kinds, together with pedestals and armatures used at the National Gallery and which can be used in Kansas City, are to be made with Mr. Joseph G. English, Chief of Administration for the National Gallery. These will be either on a share cost, rental or possibly in some rare cases, gift basis.



Conversation with Charles Parkhurst and others, National Gallery, 9.19.74.

#### Delivery of Exhibition from Washington to Kansas City

1. The pallets in aircraft are of two types: one properly called the Vietnam type is no good; the other type should be employed as it is much easier to unload.
2. Six seats should be reserved on each plane. The shipment accompanied by one representative of the Gallery, our Registrar, armed guards, (probably Sky Marshalls), and two or three Chinese from the Archaeological exhibition.
3. On arrival. Unloading area must be completely isolated and with security guards. Plane should be met by museum and possibly city officials.
4. Two or possibly three crews will be needed for unloading; one to remove the pallets from the aircraft, one to unload the cases from the pallets, and a third crew for loading the cases onto two trailer trucks. Trucks must be accompanied by armed security guards from the airfield to the Gallery. A covered area should be provided for unloading in case the weather is inclement.

---

#### Procedure for Opening Cases

Whether in the storage or in the galleries prepared for the installation of the specific objects, there should be set up an unpacking line. The opening crew includes two men and there should be a clean-up man. Each case is locked with two locks. The Gallery Registrar will have one set of keys for one lock, the Chinese curators for another.

Each object has a Chinese fitted box. These fitted boxes are packed in excelsior. The inner box is wrapped and tied. The object within the box is also wrapped. There should be a clean-up man to clean up and carry away the excelsior, string and paper wrappings as each object is exposed. The unwrapped object is then placed on an inspection table. The Gallery Registrar is furnished with a condition book, and checks the object against the appropriate photograph. If any change in condition is noted, a polaroid photograph is taken. The object is then passed on to the Chinese curator who makes his own condition inspection.

After this the object should be placed in a padded tray on a dolly, moved to the exhibition case, and installed.

Once the case is installed it is locked and sealed, not to be opened until the close of the exhibition.

The person who checked the security arrangements at the National Gallery is Mr. Ch'i Mai Hsieh of the PRC Liaison Mission in Washington.



*Correspond.*

17th September, 1974

J. Carter Brown, Esq.,  
Director,  
National Gallery of Art,  
Washington, D.C. 20565

Dear Carter,

Thank you so much for your helpful letter of August 30th. My reply is tardy because I only returned from vacation after Labor Day.

Because of the shortness of time we, too, are planning to have all of our installation ready prepared, and possibly unpack each case in the exhibition galleries designed for it, and place the material directly on exhibition from the packing cases. This was, I believe, the system they employed in Stockholm. It will be a challenge, and no doubt there will be tense moments, but I am sure we can come through.

I much appreciate your suggestion that some of our people be present at the National Gallery at the time of unpacking and installation. Indeed this would be of the greatest help to us, and I will speak to Peter Solmssen when I see him tomorrow.

As yet we too have no definite word from the Chinese, but every assurance from the Department of State.

I am sure this will be an experience to talk about for many years to come.

Every good wish.

Sincerely,

Laurence Sickman  
Director

LS:jf



*Security*

CONFIDENTIAL

August 30, 1974

Dear Mr. Zinoman:

Enclosed are two memoranda. The first details those aspects of security for the exhibition that were discussed at the time of the visit of Mr. Reich and his colleagues to the National Gallery of Art.

In transmitting this information to the Chinese, it should be emphasized that this is only a small portion of a larger security memorandum covering all phases of the exhibition that will be forthcoming as soon as more detailed information is available.

The second deals with the question of square footage.

With all best,

Sincerely,

J. Carter Brown  
Director

Mr. Murray Zinoman  
Bureau of Educational  
and Cultural Affairs  
Room 5809  
Department of State  
22nd and C Streets, N.W.  
Washington, D.C. 20520

Enclosures

cc: Peter Solmsen

cc: DA

A

J. Hand

JH:tlc



*Security*

Memorandum Regarding Security at the National Gallery of Art for the Exhibition of Archaeological Finds of the People's Republic of China

As a result of the conversation with Mr. Ch'i mei Hsieh and other members of the Washington Liaison office of the People's Republic of China who visited the National Gallery of Art on August 16, 1974, this memorandum on some aspects of security for the Exhibition of Archaeological Finds of the People's Republic of China will be deliberately couched in general terms.

1. While the exhibition is open to the public there will be two (2) armed guards at both the entrance and exit to the exhibition.

2. There will be at least one guard for every two (2) galleries and the guard will be able to watch both galleries more or less constantly.

3. Certain guards will be equipped with two-way walkie-talkies (radio devices) and can thus communicate with each other and with the Guard Office instantaneously.

4. The exhibition will be patrolled 24 hours a day, seven days a week, by armed guards and guards with supervisory capacity.

5. A closed-circuit television camera will be focused upon the entrance and exit of the exhibition and the monitors for these cameras will be under constant surveillance in the Guard Office.

6. The exhibition area or its immediate surroundings will be equipped with the following:

- a. fire alarm
- b. two types of fire extinguishers (wet and dry)
- c. fire blankets
- d. fire hoses, attached to standpipes
- e. telephones
- f. bomb blankets



Number of Square Feet Devoted to the Exhibition of Archaeological Finds  
of the People's Republic of China  
National Gallery of Art

I

1. The National Gallery of Art will devote 16,716 square feet exclusively to the Exhibition of Archaeological Finds of the People's Republic of China.
2. A comparison with past exhibitions held at the National Gallery of Art demonstrates that this is the largest amount of space ever given to a single exhibition. The average show at the National Gallery usually occupies 5,500 square feet of space.

For example, the exceptionally large exhibition, Frederick Law Olmstead/USA, presented in 1972, occupied 10,700 square feet. The current exhibition, African Art and Motion, the largest and most complex show ever mounted by the National Gallery of Art, occupies only 12,689 square feet.

II

In addition, consideration must be given to those ancillary spaces that the National Gallery will devote to the handling of visitors to the exhibition. These are:

1. Sixth Street lobby and entry areas, for reception and entry, including photographic murals relating to the exhibition	3,735 sq. ft.
2. West lobby area, to be used for visitor circulation, not customarily open for public use	2,765 sq. ft.
3. Rotunda area, for lines of visitors	<u>9,759 sq. ft.</u>
SUBTOTAL, ADDITIONAL SPACES	16,250 sq. ft.
TOTAL, EXHIBITION PLUS CIRCULATION SPACES	32,966 sq. ft.

III

Additionally, visitors to the exhibition will be able to avail themselves of the services offered in the following other areas in the building: cafeteria, 2 checkrooms, 8 public lavatories, 2 smoking lounges, 3 regular publications sales rooms, and 2 visitors' information centers.



Conversation with Peter Solmssen, Murray Zinoman, and Meredith Palmer,  
State Department, on the afternoon of Sept. 18th.

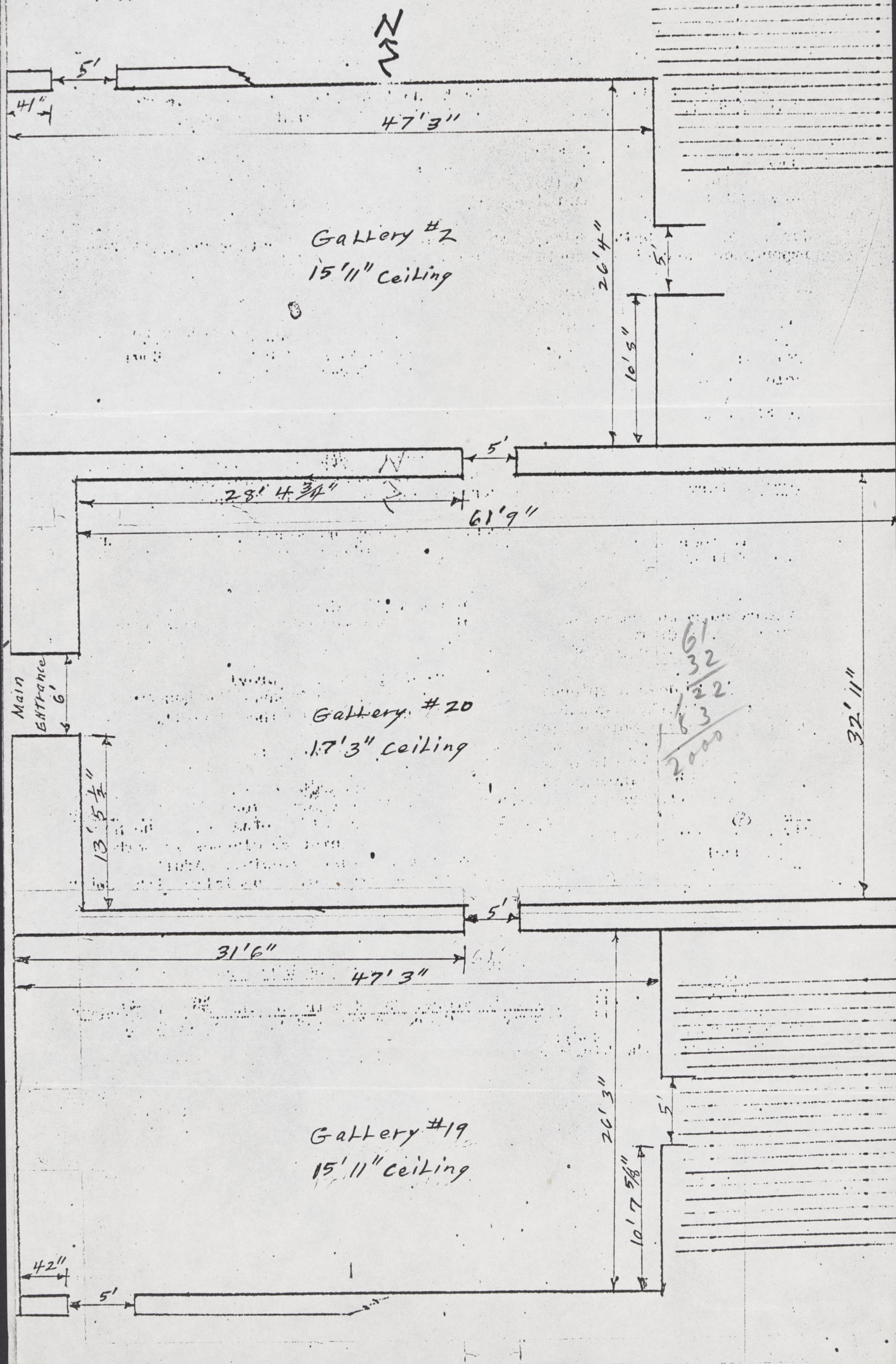
This conversation involved:

1. Problems of public relations, and particularly the confidential material of certain aspects of the exhibition.
2. The discussion was mainly concerning the publication of a catalogue, and we are to submit a feasibility study at the earliest possible date.
3. The State Department is to check with the American Embassy in Vienna to ask whether the Vienna catalogue carries any copyrights, and would it be permissible for us to make it an exact replica, translated into English. The preliminary translated manuscript would have to be passed by the Chinese Mission (i.e. Peking) after which the galleys would also have to be checked. It was the feeling of the State Department that the catalogue would be a valuable educational project, that distribution could be made at any time to museum bookstores, university bookstores, and other such distribution outlets.
4. The Washington Mission of the PRC is concerned almost entirely with the mechanics of the exhibition, not the clearance of any educational material.
5. It is the feeling of the State Department that programs of seminars, distribution of slides, audio tapes, etc., outside the museum need not be cleared with the Chinese, but it is recommended that they follow as closely as possible the Chinese officially approved catalogue text.
6. For State Department news release and procedure, see memorandum from office of Katherine Warwick and draft of State Department release.

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Note: While in Toronto be sure to get a list of the films they are presenting. Note that the BBC films have been withdrawn.

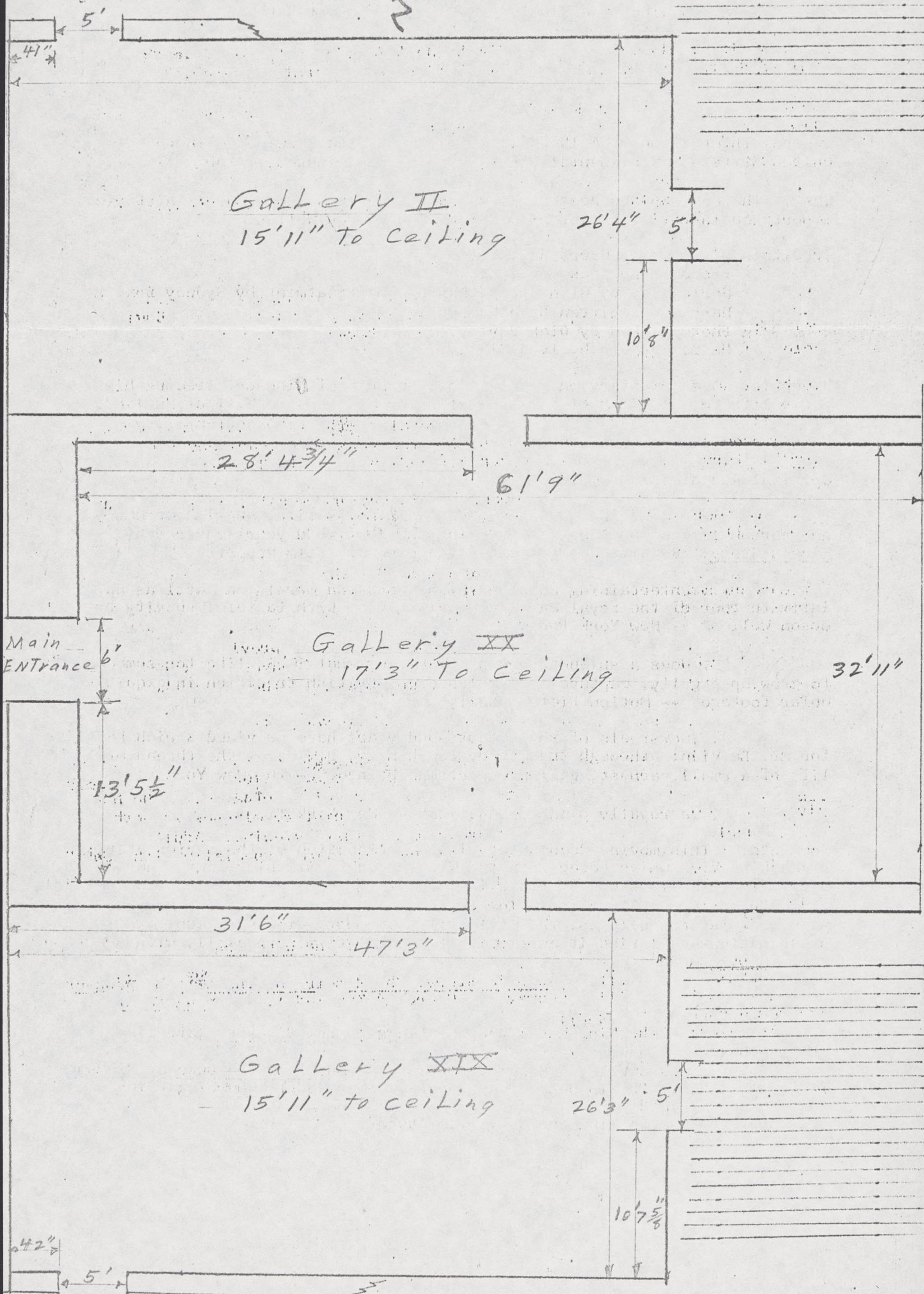




61  
32  
22  
83  
2000



N





# National Gallery of Art



Washington, D.C. 20565

Office of the Director

August 30, 1974

Dear Larry:

Many thanks for your letter of August 5th. I must apologize for not responding sooner.

When it comes to scheduling the unpacking and installation of the Chinese Exhibition, I am right along with you at the wailing wall. Our own timetable from Toronto to opening here is also incredibly tight. We only have four more days than you do to the time of our first preview on December 10; and I really don't know how to help you out.

If we should close a week early, the exhibition would not be open to the public during Easter (March 30) week, which would be wrong. And, quite frankly, I would hate to lose that gate count as it relates to the appropriation from Congress by which we live.

Allowing nine days for packing and transportation, you will have eleven calendar days for installation, as the schedule now stands. Admittedly this is very tight, but, as you say, it is not impossible.

One thing that has been very helpful to our planning was to send to the Royal Ontario Museum a group of five observers to watch the unpacking and installation process and to talk to various people there to find out what they were doing and what problems they were facing. What we learned led us to believe that life was worth living after all. You are most welcome to visit us two or three days after unpacking has started when any problems hopefully will have been worked out. If this idea appeals, you should get permission through Peter Solmssen at the State Department, who would ask the Chinese liaison for approval. Give him the exact names of your people and the date of your visit. ||

Here is another idea that might be worth considering. We



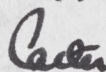
expect to have the cases, stands, etc., completely finished by the time the show arrives, so that each item will move directly from its crate to its final resting place, where, if our work has been well done, there will not be needed even an adjustment of position. Towards this end our installationist has made two trips to Toronto.

We will, of course, pack as quickly as possible, working on the weekend, if necessary and the Chinese willing.

Perhaps I should say that we are still awaiting definite word, but are plunging ahead anyway.

With best regards,

Sincerely,

A handwritten signature in dark ink, appearing to read "Carter", written in a cursive style.

J. Carter Brown  
Director

Mr. Laurence Sickman  
Director, William Rockhill Nelson  
Gallery of Art and Atkins Museum  
of Fine Arts  
Kansas City, Missouri 64111



WILLIAM ROCKHILL NELSON GALLERY OF ART

The William Rockhill Nelson Trust

Office of  
LAURENCE SICKMAN  
DIRECTOR

ATKINS MUSEUM OF FINE ARTS

4525 OAK STREET

KANSAS CITY, MISSOURI 64111

(816) 561-4000

UNIVERSITY TRUSTEES:

MILTON MCGREEVY

MENEFEE D. BLACKWELL

HERMAN R. SUTHERLAND

15th July, 1974

Description of Galleries Proposed for the Installation  
of "Archaeological Finds of the People's Republic of  
China"

1. The three large galleries normally employed for loan exhibitions occupy the center of the East Wing. These are galleries II, XX, and XIX.  
The ceiling of the central loan gallery is 17 ft. 3 inches; those of the two adjoining galleries are 15 ft. 11 inches. See attached floor plan.
2. The galleries surrounding the loan galleries and currently used for Western paintings will be vacated and available. These are galleries I, III, IV, V, XV, XVI, XVII, and XVIII. See attached floor plan. The combined galleries are for an exhibition area of 14,087 sq. ft. They are all on the same level, and open directly off the large two-story Great Hall.  
Use of these smaller galleries is ideal for the presentation of the Exhibition in a sequence of units following chronological and didactic order.
3. It is proposed that a large sound-proof orientation room for slide projections be built adjacent to the exhibition galleries in Kirkwood Hall.
4. Photographs of an exhibition of African art and one of pre-Columbian art as installed in the loan galleries are enclosed.

It is proposed, of course, that all objects in the exhibition from the People's Republic of China will be under glass in locked and sealed cases. A memorandum from the Administrative Director describing security as well as humidity and temperature control is attached.

In regard to security, it is, of course, the intent to have a large number of additional guards to be available in each exhibition area, and two in the larger areas.

List of enclosures:

- a. Floor plan of the central loan gallery.
- b. Two floor plans of the Gallery's first floor, indicating the rooms available for the Exhibition.
- c. Three photographs of loan galleries with installation of African and pre-Columbian special exhibitions.
- d. Photographs of the building.



*Installation*

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II

In addition, consideration must be given to those ancillary spaces that the National Gallery will devote to the handling of visitors to the exhibition. These are:

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for reception and entry, including  
photographic murals relating to the  
exhibition

3,735 sq. ft.

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open for public use

2,765 sq. ft.

3. Rotunda area, for lines of  
visitors

9,759 sq. ft.

SUBTOTAL, ADDITIONAL SPACES

16,250 sq. ft.

TOTAL, EXHIBITION PLUS  
CIRCULATION SPACES

32,966 sq. ft.

III

Additionally, visitors to the exhibition will be able to avail themselves of the services offered in the following other areas in the building: cafeteria, 2 checkrooms, 8 public lavatories, 2 smoking lounges, 3 regular publications sales rooms, and 2 visitors' information centers.





UNFINISHED

CHECK ROOMS

SALES & INF. LOUNGE

566' I

549' III

615' IV

VI

VIII



COURT

FREIGHT LIFT

EXIT  
PASSENGER ELEV.

1296' II  
LOAN EXHIBITIONS  
48'

964' V  
SPANISH & ITALIAN  
35'8"

ENGLISH VII  
GEORGIAN

FRENCH IX  
REGENCE

GREAT HALL

62'6" XX  
LOAN EXHIBITIONS  
2,104'

48' XIX  
LOAN EXHIBITIONS  
1296'

35'8" XVI  
964'

XII

II

UNFINISHED

PASSENGER ELEV.

ENTER

WOMEN

MEN

XVIII  
552'

XVII  
510'

XV  
571'

XIV

XIII

FIRST FLOOR PLAN

28'8" 26'5" 29'8"

SCALE 0' 10' 20' 30'

9,987' without S. corridor  
11,124' with S. corridor



John F. Budd, Jr.,  
*Group Vice-President*

Carl Byoir & Associates, Inc.  
800 Second Avenue, N.Y., N.Y. 10017  
Telephone (212) 986-6100



Robert Wood,  
Carl Byoir and Associates,  
800 2nd Avenue,  
New York.

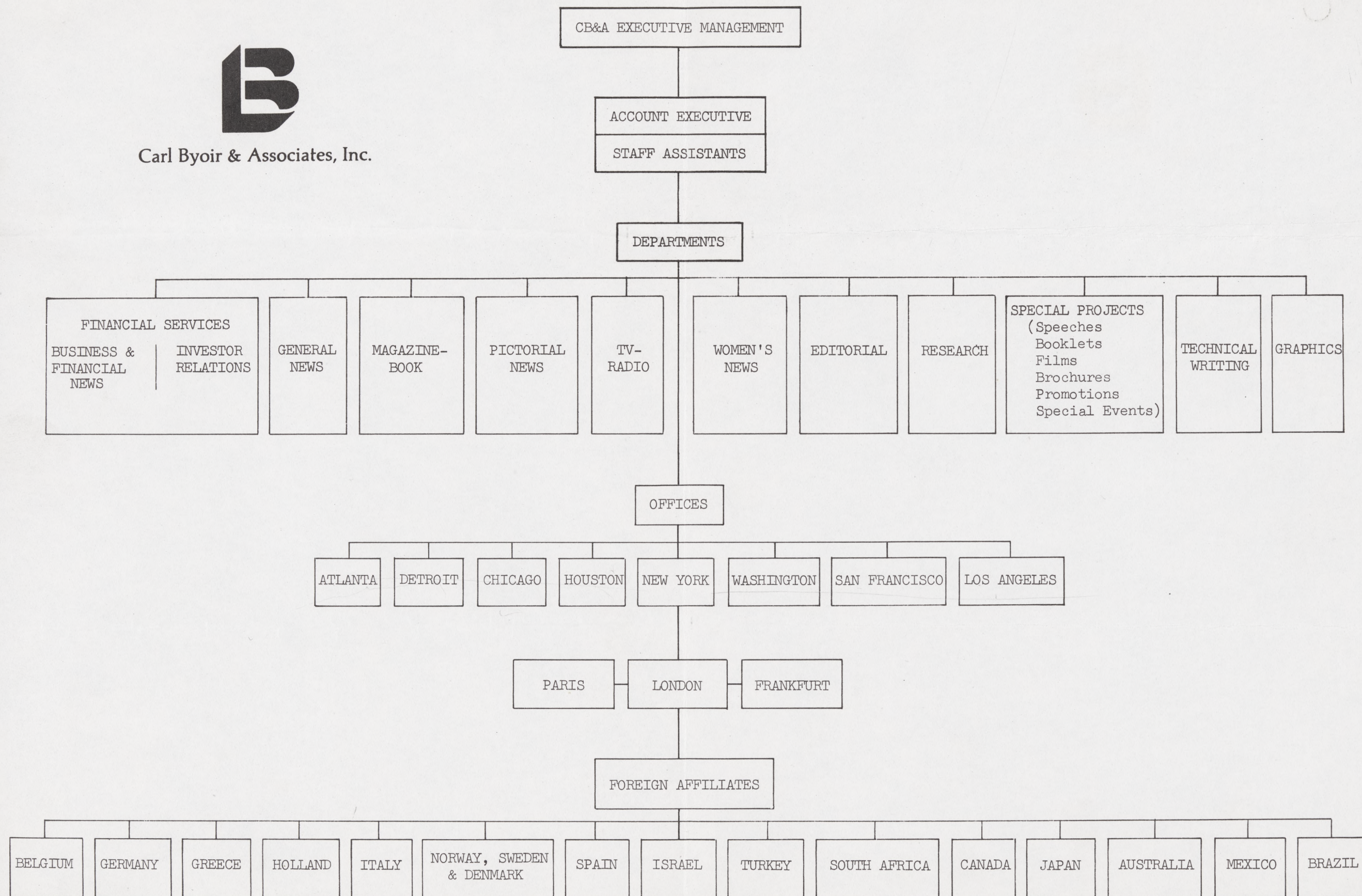
Tel: 212 YU 6 6100

Wednesday, December 11th, 3:00 pm





Carl Byoir & Associates, Inc.





MEMO: To Mr. Sickman

FROM: Mr. Songer

DATE: June 17, 1974

The Nelson Gallery has a 250 ton Trane Cen Tra Vac Air Conditioner and three American Standard 100 ton natural gas Kewanee Boilers which make it possible to maintain a controlled temperature of 67° to 70° and a humidity of 48 to 52%.

The Gallery has the following fire protection man power and equipment:

1. Guards trained in fire protection procedures on duty six days a week in all areas except the two main store rooms.
2. Engineer's trained in fighting fires on duty seven days each week.
3. Watchmen on duty in the area of fire alarm control panels 24 hours per day, every day of the week.
4. Pyr-A-Larm Model CD A-1 air duct smoke detectors in the air ducts of the central air handling units.
5. Edwards Alarm stations and bells on all floors in the corridors of all four sides of the building.
6. Fire eye fire detectors in the main store room, operation facilities, shops and attic spaces.
7. Water sprinkler units in the shipping and receiving room, carpenter shop, paint room and auxiliary storage room.
8. Over 50 fire extinguishers installed in accessible locations throughout the building.
9. House telephone on all floors in the corridors of all four sides of the building.
10. American District Telegraph Fire Alarm stations in key positions in the building.

The Gallery has a security force of 29 trained men and women. Security personnel are on duty 24 hours per day, each day of the week. In addition to personnel the Gallery has the following equipment:

1. Johnson Service Company motion detectors in corridors and galleries which have outside exposures.
2. American District telegraph alarm stations.
3. Telephone communication within a reasonably short distance of each guard.



4. Toe Alarm buzzers between strategic areas of the Gallery.

5. Closed circuit television for the Sculpture Garden.

6. Lazer beam and infra-red perimeter detectors for the Sculpture Garden.

*Sherwood Songer*  
Sherwood Songer



In order to eliminate misunderstanding and costly changes in construction for the installation of "The Chinese Exhibition", the following set of "understandings" has been drawn up. These understandings constitute binding general specifications which may not be altered or disregarded without prior consultation with, and without specific prior approval of the Director of the Gallery.

1. GENERAL - The simplest solution shall be sought and used in every instance, with maximum conformity to the architectural integrity and conception of the existing building.
2. THE GALLERIES - GALLERY I - The walls may not be sheetrocked or covered with upsom board, except for localized areas limited to the display of auxillary graphics. Windows may not be blocked. The marble door surround may not be altered, painted, covered or otherwise transformed from its normally existing condition. The wainscoating, cove and ceiling shall not be altered, or covered over. A false ceiling may not be installed. The cloth walls may be painted. The selection of the color and kind of paint may not be made without the direct prior consultation and then approval of the Director of the Gallery. The gallery may not be carpeted. Lighting shall first be by existing prescolite fixtures and the present system of overhead ambient diffused lighting. The substituting or addition of other kinds of lighting or fixtures shall have the approval of the Director prior to the ordering of said fixtures and ancillary equipment.

GALLERY III - Same as Gallery I, with the exception of the lighting. It is understood that the cases containing objects 125-126 (located on the northwest diagonal) and objects 127, 129 (attached to the south face of the freestanding case unit may have to be lighted



### Gallery III(contd)

by suspended fixtures. The selection of a track or a panel system of mounting such fixtures shall be made in consultation with and with the approval of the Director of the Gallery and Curator of Oriental Art of the Gallery.

### GALLERY IV - Same as Gallery I, with the exception of the lighting.

It is understood that the cases affixed to the northwest and northeast wall diagonal, as well as the case containing exhibits 137-138 (affixed to the north face of the freestanding case unit), and the free-standing case containing exhibit 139 may have to be lighted by suspended fixtures. The selection and placement of a system of suspension of said fixtures shall be made in consultation with and with the prior approval of the Director of the Gallery and the Curator of Oriental Art of the Gallery.

### GALLERIES XV, XVII, XVIII

Same as Gallery I, with the exception of the lighting. It is understood that certain items (not designated at the moment of this writing) may have to be lighted by suspended fixtures. The selection and placement of a system of suspension of said fixtures shall be made in consultation with and with the prior approval of the Director of the Gallery and Curator of Oriental Art of the Gallery.

### THE NORTH CORRIDOR

The North Corridor shall be blocked with a hollow wall of studding and wallboard at the western marble surround adjacent to the entries to Galleries I and II. This shall be done in such a way as to avoid damage to the marble surround and adjacent walls. The eastern marble surround shall be fitted with a block which will accommodate unobtrusive fire doors. The doors and jambs may be made less obstrusive by the application of a photo-mural, installed in such a way as not to impede



The North Corridor (contd)

the action of the fire doors. The doors shall be fitted with an alarm system which will sound should the doors open. The installation of the doors and jambs should not damage the marble surround or adjacent walls.

The corridor may not be repainted for the exhibition because of plans to rehabilitate and repaint it after the exhibition. The color scheme should take the existing grey walls into account. The selection of colors and kinds of paint to be applied to the temporary construction modules and cases shall be made in consultation with, and with the approval of the Director of the Gallery.

It is understood that a false ceiling consisting of fabric hung from a temporary lattice-work at the level of the cove moulding will be installed. It is further understood that this framework will be installed in such a way as to be secure and yet not cause damage to the moulding, walls or ceiling.

It is understood that the lighting of objects displayed in the North Corridor will be by suspended fixtures. Suspension of the fixtures shall be from appropriate lengths of lighting track affixed to members of the lattice-work used to suspend the false cloth ceiling.

## GALLERY II

A. Sheetrocking and covering with upsom board. It is understood that the following wall areas may not be cover with sheetrock, wall-board or upsom board: The entire west wall; the south wall from its juncture with the west wall to the marble door surround of the entrance to Gallery XX (Central Loan Gallery); the entire east wall westward from its juncture with the temporary case complex containing exhibits 93-96, 99-100, 158-163, etc. It is further understood that these wall areas will not be painted.



## Gallery II (contd)

It is understood that panels of limited and sufficient size to display appropriate "F" exhibits and wall labels may be affixed temporarily to these wall areas in such a way as to avoid any damage to the existing wall coverings. The existence of panels for the display of auxillary graphics may not be interpreted as license to cover these wall areas completely under the pretext of calling them display panels.

It is understood that the wall surface between the northeast corner and the case complex containing exhibits 93-96, 99-100, 158-163, etc. may be covered with sheetrock for consistency of design and that sheetrock may be extended to cover over the marble surround of the doorway between Gallery II and Gallery V.

It is understood that the marble surround of the doorway between Gallery II and Gallery XX will not be covered over, painted, concealed or otherwise altered from its normally existing conditions. The same understanding applies to the marble surround of the doorway between Gallery II and the North Corridor.

CEILINGS IN GALLERY II - It is understood that the circular area containing the display apparatus for the leopards (Exhibits 164 & 165) will have a lowered, false ceiling of dimensional lumber and sheetrock. It is understood that this ceiling will be extended at a height of about twelve feet (at the present uppermost level of the studs) to cover the room space where group XIX is displayed. It is understood that no other area of Gallery II will have false ceilings.

GALLERY XX - (Central Loan Gallery) - The following wall areas may not be sheetrocked, covered with upsom board, painted or otherwise transformed: the entire north wall; the entire west wall; the entire east wall, except where actually accomodating a case. It is further



## Gallery XX (contd)

understood that the south wall will not be sheetrocked, covered over, painted or otherwise transformed between its juncture with the west wall and the temporary wall projecting northward and bearing a case containing items 210-211. It is further understood that the section of the south wall between the temporary freestanding case complex and the triangular case in the southeast corner will not be sheet-rocked, covered over, painted or otherwise transformed.

It is understood that the marble surrounds between Gallery XX and Kirkwood Hall and Gallery II will not be altered, covered over, painted, concealed or in any other way transformed from their presently existing condition.

It is understood that the lighting will make use primarily of presently existing prescolite fixtures. It is further understood that in certain instances the use of suspended fixtures may have to be used to provide supplementary lighting.

The selection of a system of suspension as well as the specific application of these suspended fixtures shall be made in consultation with, and with the approval of the Director of the Gallery and Curator of Oriental Art.

GALLERY XIX - It is understood that the following wall areas will not be sheetrocked, covered with upsom board, painted or otherwise transformed or concealed except where panels are hung to display auxillary graphic material: The south wall from a point about 1-2 feet east of the doorway to the South Corridor; the entire east wall except above the area occupied by the bench.

It is understood that the marble surround to Gallery XVI will be left in its presently existing condition.



## Gallery XIX (contd)

It is understood that no false ceiling will be installed in the room space displaying the procession of horses. It is further understood that lighting of the procession and of photo murals will be by existing prescolite fixtures or by suspended fixtures in the event that existing prescolite fixtures prove insufficient in quantity.

GALLERY XVI - It is understood that no presently existing wall areas will be sheetrocked, covered with upsom board, painted or otherwise altered except in the actual and immediate location of triangular cases built into the northwest and southwest corners and the triangular case at the juncture of the south wall and temporary wall running north and south.

It is understood that the lighting will be a combination of ambient light from the presently existing ceiling and prescolite and suspended fixtures. The method of suspension and application of the suspended fixtures shall be determined in consultation with and with the approval of the Director of the Gallery and Curator of Oriental Art. It is understood that there will be no false ceilings.

GALLERY XI - It is understood that the window may be blocked to achieve dim ambient light. It is understood that the walls, wains-coating and cove may be painted. It is understood that no wall surface may be sheetrocked, covered with upsom board or otherwise altered or concealed except by exhibits 306, 307, and 308 and auxillary graphics. It is understood that there will be no false ceiling except in so far as the central "light chimney" may be construed as a ceiling. It is understood that the room will not be carpeted. It is understood that the lighting of Exhibits 306, 307, 308 will probably use suspended wall-washing fixtures and that the suspension will be by an appropriate



Gallery XI (contd)

length of electrified lighting track and a monopoint or short section of track in the case of Exhibits 307, 308.

THE CHARTREUSE CROSSING - The chartreuse crossing is defined as the intersection of the East Corridor and South Corridor as embraced by Galleries XI, XII, XIII, and XIV and to include all those spaces whose walls are painted chartreuse.

It is understood that no construction ~~or~~ installation or painting of ~~R~~auxillary graphics will mar the chartreuse paint presently existing. It is further understood that the color scheme will not only take advantage of the presently existing chartreuse walls and even further that the predominant color will be chartreuse.

Since the disposition of Exhibits 318 through 323 appears to lie in a state of flux and previous understandings about their placement appear to have been abandoned without consultation with the Director or the Curator of Oriental Art, it is understood that no construction or alteration of the Chartreuse Crossing may begin, with exception of certain cases already removed, until the disposition of those exhibits has been determined. Such determination shall be made in consultation with the Director of the Gallery and Curator of Oriental Art, and only with their approval shall work begin.

The exact specification of the cases for Exhibits 316 and 317, as well as the treatment of the blank, brown spaces revealed by the removal of wall cases shall be worked out in consultation with the Director of the Gallery and the Curator of Oriental Art, and may not proceed in any form or way without their prior approval.

The treatment of the ceiling and lighting shall be determined in consultation with the Director of the Gallery and Curator of Oriental Art, and work may not proceed without prior approval of them.



SOUTH CORRIDOR & GALLERIES - No construction or alteration may proceed until prior approval of the plans and disposition of the exhibits has the prior approval of the Director of the Gallery and Curator of Oriental Art, with the exception of the clearing of these spaces of works of art.

KIRKWOOD HALL - The floor and walls, where necessary and appropriate shall be covered with heavy gauge plastic sheeting to protect them from damage. The term necessary and appropriate does not imply discretionary authority to eliminate this protective step. Marble columns to be concealed by construction must first be protected with paper padding and then by a layer of polyethylene no thinner than 5 mil. The procedures of protection apply to the bases of these columns.

3. SELECTION OF COLORS - The selection of paint, its color and of fabrics and colors to be used in the installation shall be determined in consultation with the Director of the Gallery and Curator of Oriental Art. Choices having been made, they may not be altered without the prior approval of the Director of the Gallery and/or Curator of Oriental Art.
4. LIGHTING - Where not otherwise specified above, all lighting, application and method of installation shall be determined in consultation with the Director of the Gallery and Curator of Oriental Art and may not proceed without their prior approval.
5. CHANGES - Should changes be made in the drawings; these understandings which affect construction; lighting; electrical wiring; the painting, covering over or alteration of wall areas; the type of ceiling or alteration of existing ones; ~~lighting~~; carpeting; the selection of colors, paints and fabrics; schedules; the placement of graphics; or any other topic mentioned in this set of understandings; the Designer shall inform the Director and/or



5. Changes (contd)

the Curator of Oriental Art, prior to the initiation and planning of it.

6. ALL PRCHASING must be made through the normal existing procedures.

A purchase order number must be secured in advance and the purchase approved in advance by the Director of the Gallery and/or the Curator of Oriental Art. Signature or initialling only constitute approval.

7. CONSULTATION & DETERMINATION - In any consultation or determination, after views and pertinent details have been brought forth clearly, the wishes of the Director of the Gallery and/or the Curator of Oriental Art shall be final and binding and may not be contravened or subverted. Words and terms shall carry their ordinary, common and customary meaning, and may not be willfully misconstrued through resort to sophisticated misinterpretation based upon rare or slang usage or technical interpretations not likely to be understood.